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Vol. V.

No. 6.

KUNKEL'S

MUSICAL REVIEW.

APRIL, 1882.

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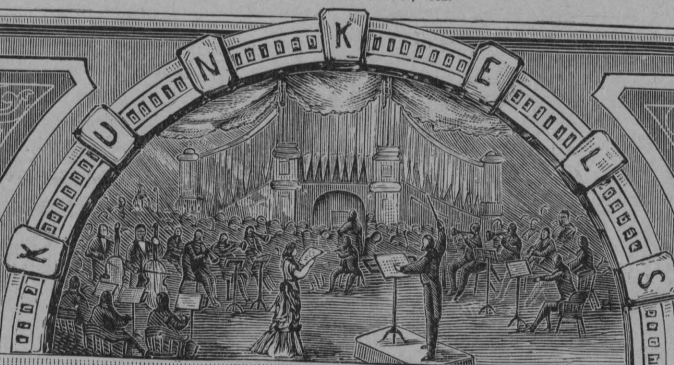
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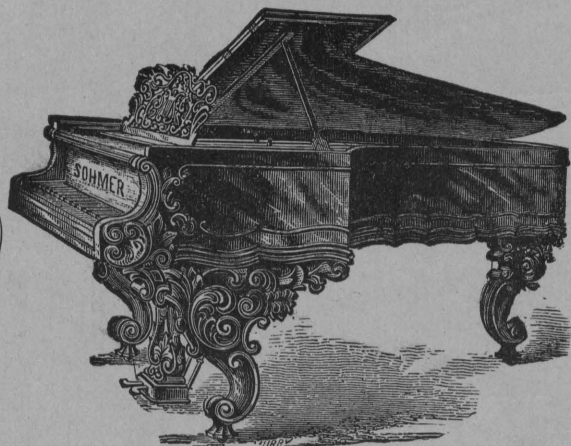


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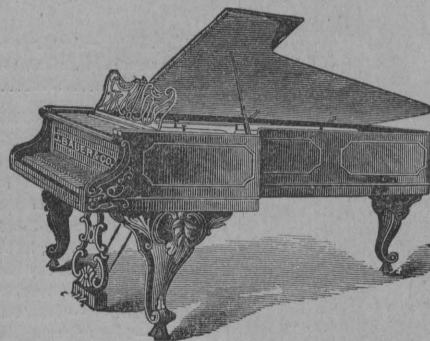
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

APRIL, 1882.

No. 6.

MARIA LESLINO.

THE subject of our sketch, who is, at present, the dramatic soprano of the Strakosch Opera Troupe, was born at Verviers, Belgium, on the 31st day of March, 1855. As our readers may remember, this little Belgian town enjoys the distinction of having been the birthplace and home of probably the greatest violin virtuoso and composer of modern times, Vieuxtemps, whose death last year, in Algiers, whither he had gone for his health, was duly chronicled in these columns. It is to Vieuxtemps' ready appreciation of budding talent that we owe Mlle. Leslino, the singer. We say, the singer, because Mlle. Leslino's early musical studies were directed to the piano, and she had already acquired considerable local repute as a pianist, and was in demand as a teacher, when Vieuxtemps, who was well acquainted with her family, and especially with her father, insisted that while she undoubtedly had uncommon talent as a pianist, her voice and dramatic abilities clearly pointed to the operatic stage as the true field for the exercise of her musical skill. Vieuxtemps was justly considered a competent judge and, under his advice, Mlle. Leslino entered the Brussels *Conservatoire de Musique*, then, as now, presided over by François Auguste Gevaert, whose fame as a musician and teacher is world-wide. At Vieuxtemps' special request, Mlle. Leslino received the personal instruction of Gevaert, and so well did she progress that in October, 1876, some three years after her entering the conservatory, she made her debut at the *Theatre de la Monnaie*, Brussels, as "Rachel" in *La Juive*, with the greatest success. After playing several engagements in Brussels, she played in Lyons and Marseilles. At the latter place she had signed for two years with M. Campo-Casso, the manager of the Opera, and was under a forfeit of forty thousand francs. After the close of her first year's engagement, Vaucorbeil, manager of the Grand Opera, Paris, having heard of her success and knowing her ability, desired to secure her services. Campo-Casso refused point-blank to release her. Vaucorbeil said he would rather pay the forfeit himself than not have her, and she broke her engagement with Campo-Casso and became one of the artists of the Paris Grand Opera. Campo-Casso claimed the forfeit; she refused to pay, on the ground of his failure to keep his own part of the contract in some particulars, a law suit ensued and Mlle. Leslino's first lesson in the law of contracts cost her, including costs, some ten thousand dollars.

Her debut in Paris, occurred during the season of 1880, and was in the role of "Valentine" in *Les Huguenots*. The unanimous verdict of the Parisian press was that no better "Valentine" had been heard. The fourth act especially called forth expressions of admiration which sound more like rhapsodies than calm critiques. After the close of her engagement at Paris she starred through the provinces with great success. Returning to Paris, she sang the very difficult part of "Cassandra" in Berlioz' *Les Troyens*, at the *Concerts Colonne*, eight successive times, and as the Parisian critics put it "created the role." Up to this time she had sung opera only in French. Her

present season with Mr. Strakosch is her first of Italian opera, or rather of opera in Italian.

Mlle. Leslino has everything that makes the dramatic soprano: a magnificent voice, histrionic ability of a high order, and a commanding presence, the whole put into action by a powerful and well-trained imagination and an enthusiasm for her art that amounts to a passion. All in all, we consider her the greatest dramatic soprano that has appeared in the United States of late years, not excepting Teresina Singer.

The custom of starring some one *prima donna*, and Mme. Gerster's being that one in the Strakosch troupe

"and," she added, "I have asked Mr. Strakosch a hundred times to put it on, but he will not do it, although he has advertised it as one of the operas in the company's repertoire. Perhaps Mme. Gerster objects, and Mr. Strakosch does just as she says, for you know she is the star;" but, added she, "don't you think Mme. Gerster has a remarkably expressive face?" We agreed, of course, not only because we were agreed, but because of the charming way in which she put her question.

Mlle. Leslino thinks this may not be her last season in the United States, which she pronounces a magnificent country. We, and all those who have heard her, shall certainly be pleased to hear her again and often.



MARIA LESLINO.

this season, are probably the cause that while the critics everywhere have given her high praise, the audiences that have listened to Leslino, have not been as large as they should have been. It is not necessary, nor indeed possible, to institute a comparison between her and Mme. Gerster, for their styles are quite different. The latter certainly sings a florid, *bravura* air in better style than the latter, but where breadth of tone and execution are needed, Leslino is as superior to Gerster as Gerster is to her in florid passages.

We asked Mlle. Leslino what she considered her best role. "Valentine" in *Les Huguenots*, she said,

HOGARTH AND THE SPECTRE.

HOGARTH, the celebrated painter, was an intimate friend of Fielding, and, after his friend's decease, was inconsolable because he had not painted his portrait. One morning, when the artist was working alone in his studio, he thought he heard a voice resembling that of his deceased friend, saying, in a sepulchral tone:

"Hogarth, come and paint me!"

The painter started up; but thinking it was the effect of his imagination, resumed his seat, and went on with his work. Some moments after, he heard distinctly the same voice, repeating the same words. Imagining somebody was playing him a trick, he rose quickly from his chair and opened the door of his room; then recoiled with horror on recognizing Fielding, who, advancing towards him, said in a kind voice:

"Fear nothing, my friend; your complaints have reached my ears. Make haste to catch my features, as I have only a quarter of an hour to remain."

Hogarth, much moved by this strange sight, had hardly time to seize his pencil and sketch the phantom, when it vanished from his sight.

On recovering from the agitation into which he had been thrown by this adventure, he called his servants and asked them if any person had entered the house; but as they all declared that they had seen no one, he was obliged to wait for time to clear up the mystery; taking care nevertheless, to hang the picture up against the wall of the room, in order to see what effect it had upon his visitors, nearly all of whom had known Fielding.

It is impossible to express the joy of the artist when he saw the sensation produced by the portrait upon the best amateurs of London; but in spite of this, he still felt uneasy concerning the curious manner in which he had become possessed of it.

He related this adventure to Garrick, the tragedian, who explained the mystery by saying:

"For a long time I shared your regrets at not having taken a likeness of Fielding, and finally I resolved to personate your friend, in order to give you an opportunity of doing so."

Hogarth could only be convinced of the truth of this statement by the repetition of the same scene the following day, by which the actor completely convinced him of his wonderful powers of pantomime. Garrick added, in conclusion:

"I confess I owe my secret entrance to an old servant of yours, whose death not long since freed me from the promise I made him to keep it secret."

Kunkel's Musical Review.

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PERHAPS it may be necessary again to assure our readers that this is not a "holiday number" nor a "double number," but only our regular paper. We shall eventually cease calling their attention to that fact, but we may feel compelled to remind them of it once or twice hereafter, in order to properly impress the fact upon their memory.

THE remarkable advantages of KUNKEL'S MUSICAL REVIEW over any similar publication, and the ease with which subscriptions can be obtained for it, make it one of the papers which subscription sharks select as a means of swindling the unwary. Remember, the publishers of the REVIEW will not hold themselves responsible to any one for money paid on account of subscriptions to this paper, unless the party making a claim have their own receipt. Where parties pay money to any one, without receiving the publishers' printed receipts, they do so at their own risk entirely.

WITH that elegance of language which is a sure badge of the refinement of its editor, *Musical People* replies to the article in our February issue, in which we exposed "the ways that are dark and tricks that are vain" of the class of sheets to which it belongs, by calling us "a hired fool." If the editor of *Musical People* should ever be brought to the bar of a court of justice on a charge of blackmail (we do not say he will, but things just as strange have happened), we suppose he would think it sufficient to answer the charge by calling the prosecuting attorney "a hired fool." He might, however, find that the twelve "hired fools" on the jury would consider such a defense tantamount to a confession of guilt, and that the ten thousand unhired fools out of jail would agree with the "hired fools" who had put him behind the bars.

IN some quarters, the battle between the "fixed" and "movable do" systems is still raging. In the last number of *Church's Musical Visitor*, Mr. O. Blackman, who has introduced the "fixed do" system into the Chicago schools, makes this strong statement: "The pupils are in a constant effort to memorize C, and many whole rooms sing it as accurately as most of the pianos are tuned." That is saying very much for Chicago school-children, or very little for Chicago pianos! But we will wager Mr. Blackman, or any one else, a year's subscription to the REVIEW against nothing, that there is not in Chicago, or elsewhere, a single roomful of school attendants, of any grade, that will strike C accurately, without having been given some other definite tone to start from. We offer a similar wager that in any school room of say fifty pupils, of any grade, the tones given for C, on first asking it (without reference to any tone previously given) will vary more than a major third.

ARRANGEMENTS FOR THE PIANO.

IT seems to be the fashion, in certain quarters, to disparage, if not absolutely condemn, the arrangement of orchestral and other compositions for the piano. In some cases, these opinions are doubtless really entertained by those who express them; in more, they are evidently intended as an advertisement of a supposed fastidiousness of taste, from which it is hoped the auditor or reader will infer great critical acumen, as well as profound musical knowledge; in all, we believe, they proceed from a narrow and therefore incorrect view of the subject.

In briefly examining this question, we may as well grant, at the start, that a piano, even beneath the fingers of a Rubinstein, is not an orchestra; that, if you please, the orchestra speaks one language, the piano another, and that, in many cases, the composition, in being translated from the one into the other language, will lose some of the characteristics, some of the charms, perhaps, due to the idiom (if we may be allowed the expression) of the original. Or, changing the figure for that usually adopted, it can not be denied that, since each instrument has its own tone-color, an orchestra can give to a tone picture the many hues of its component instruments, while the piano, being but one instrument, must give a monochromatic picture, a drawing rather than a painting. But does it follow that orchestral compositions must not be arranged for the piano?

In literature, translation has also its difficulties; the beauty or strength of a passage is often so much involved in the untranslatable idiom in which it is clothed that the translation that must change the idiom, destroys much of the beauty or force of the original. Yet, no one has ever, we think, contended that we should refrain from translating worthy works or from reading them when translated. A fine painting is doubtless preferable to an engraving, but we have yet to hear any one claim that it is a desecration of the work to reproduce it on steel or copperplate. The reasons which justify the translation from foreign tongues of worthy works and the reproduction in engravings of fine pictures, are at least as applicable to the transcription for the piano of orchestral and other compositions. Those reasons are especially applicable to this country, where orchestras of real merit are extremely rare, for, however beautiful the tone-picture which the composer may have created, it should not be forgotten that it does not exist for the listener until it is reproduced by performance. And honestly, are there a half dozen orchestras, from Maine to California, that are competent to reproduce adequately the tone picture of, say, a Beethoven symphony? How much of the actual tone-color, to say nothing of other essentials, would be Beethoven's and how much would be due to the ignorance or vagaries of the conductor or the individual players? But, even imperfect performances of orchestral works are inaccessible, save at very rare intervals, to the large majority of musicians and music lovers, and they must remain in almost absolute ignorance of many of these compositions if they are to become familiar with them through orchestral renderings only.

There are arrangements and arrangements, as there are translations and translations. The skillful arranger, like the skillful translator, will, whenever necessary, change the form to retain the idea, while the bungler, by either too strict adherence to the text or by too great licenses taken with it, will disfigure the work which he pretends to reproduce; but, granting the piano arrangement properly made, it subserves many useful purposes. The piano is to-day, and in the nature of things will remain, the universal instrument. To make a good piano arrangement of a worthy orchestral composition, is to translate it into the universal language of instrumental music, and thus bring it within the reach of the hundreds of

thousands who can hear good piano performances. To the student of music, piano arrangements are of great value in another way; as a preparation for hearing an orchestral composition performed, the study of the same composition, as arranged for the piano, is admirable. The piano arrangement almost always brings out into greater relief the themes of the composition; what it loses in color it not unfrequently gains in definiteness of form, and the attentive listener, having become familiar with the form, as clearly given in the piano arrangement, is the better able to understand and properly appreciate the working up of the themes in the richer hues of the orchestral rendering.

That the best composers have themselves frequently arranged their orchestral compositions for the piano, is sufficient evidence that their views of the subject were substantially in accord with those we have just expressed. Bach, Beethoven, Mendelssohn, Schumann have all left us notable and successful examples of piano arrangements of their own works, originally composed either for strings or full orchestra. Of modern authors, is there one who has not either arranged for the piano his own compositions for orchestra, or approved of such arrangements by others, Wagner not excepted?

If all these chose the piano as a fit medium for the expression of their musical ideas, is it not a little ridiculous for small critics to pretend to know better than they whether or not it was a suitable instrument for such expression? Alas, we fear that in this, as in so many other things connected with music, the less the knowledge, the greater the pretensions.

COMPOSERS AND PUBLISHERS.

THE *March Folio* has an article from the pen of Mr. Frank H. Drown, of the *Boston Times*, on the question: "Is there a market for the American composer?" in which the author develops the idea, that the lack of a market for the compositions of Americans, is due to the failure on the part of those composers, and of other native teachers, to push American compositions. The article is well written, and its suggestions are sensible, but yet it seems to us to present but one side of the question.

As an example of the manner in which he thinks composers should push their wares, Mr. Drown relates the following fact:

A well-known musician and writer of Boston told me, the other day, that he had the greatest difficulty in securing the publication of his first work, and he firmly believed, at that time, that nothing short of a miracle would enable him to place his name before the public. As his experience has an inverted moral, and is the experience of many others, it is safe to repeat it. He contracted with two houses to publish a song each, and paid fifty dollars for the privilege. He gave away a hundred copies, wrote notices of the songs for the local press, creating as much legitimate excitement as he could, besides paying a well-known lady vocalist fifty dollars to warble one of the "effusions" at her concerts for one season. He created a demand for his wares, and one firm contracted that all of his future works should be published by them. He was successful, and enjoyed a fine reputation, which he has retained to the present day. But he won his own success, and no thanks to either publishing house.

Now, this very incident will serve as a text for our remarks. It is not every composer, especially at the beginning of his career, who can afford to risk a couple of hundred dollars upon such a venture as the Boston man cited; yet, if the gentleman's compositions were really meritorious, why were they not published by the houses in question? We know that the answer will probably be, that you can not tell in advance what pieces will become popular; but we think we know also how much truth there is in the idea that publishing is a lottery. Aside from those unaccountable, and usually evanescent successes, which seem to be reserved for the veriest trash—witness "Shoo Fly,"

"The Mulligan Guards," "Dem Golden Slippers," etc. —aside from those instances where publishers have had a streak of "fool's luck," we think it can not be gainsaid, that compositions which do not address themselves to the few by their difficulty, usually obtain the popularity which their merit deserves. But the truth is (and the quotation we make from the *Folio* article goes to prove it) that the large majority of American music publishers know little or nothing about music, in fact, do not know a good from a bad composition. This is putting it mildly, for we think that, in not a few instances, it would be safe to wager that their uncultured tastes, were a choice offered, would lead them to choose the worse over the better composition. This is about the way it would be: of three men who may approach an American publisher with compositions for publication, one, we will say, is a blatant pretender and ignoramus, another a composer of experience and merit, as yet but little known to fame, while the third is an ambitious young man, possessed of ideas and of considerable musical knowledge, but without experience as a writer, and therefore unable to put his musical thoughts in the best shape. Ten to one, your American music publisher will be impressed with the braggadocio of the musical humbug, and will publish, and perhaps purchase his "piece," while he will return unexamined the composition of the man who, with the quiet pride of conscious merit, will refuse to speak for his work where his work can not speak for itself, and if the insistence of the third secures for his composition a publication on more or less favorable terms, his work will be published with all its crudities and imperfections, and will fall flat upon the musical market, while a little pruning and revision would have made it immediately creditable to its author, and eventually profitable to its publisher.

This is no mere fancy sketch. Since we have been editing this journal, more than one instance has come to our knowledge, where our publishers (who are among the few publishers of music, who are at the same time scientific musicians) have received, published, and made a market for compositions of real merit, that had gone begging at the doors of other publishers, who simply lacked the necessary knowledge to appreciate them; and we know of other instances, not a few, where compositions which had been offered them for publication, and which they had promptly rejected as worthless, were not long afterwards advertised as great works by other publishers (and some of them in Boston), and pushed upon a public, which was not however gullible enough to be deceived, and refused to take the tempting bait, though made more attractive by numerous adjectives and shoddy commendations.

In no other civilized country would it be necessary to write a line in support of the idea, that no one should be a music publisher who does not know what music is worthy of publication, for in no other civilized country would a man, utterly ignorant of music, pretend to enter extensively upon its publication. The publisher should stand between the composer and the public, as a protector to both. He should protect the public from the mass of trash which ignoramus writes as music, by promptly and vigorously kicking them and their wares out of doors, and protect talent, especially budding talent, by bringing out its best productions and endeavoring to make a market for them. But of all our music publishers, how many are such as we have just described?

To appear in a catalogue of musical works, selected with the care we have just suggested, would in itself be a recommendation, worth to a composer, especially a young composer, as much as the money he might derive from royalties, and such a catalogue would itself eventually prove valuable to its proprietors, far above a much larger catalogue, carelessly and ignorantly selected. For this latter statement again, we have

facts at hand. In this very city we know of one publishing house which, with a catalogue of a few hundred pieces, has, for the last twelve months, been compelled to run its presses after hours, and upon holidays, and yet has been unable to fully supply the demand for its publications; we know of another house, whose catalogue exceeds in number that of the former, in the proportion of ten to one, and whose one press has been idle half the time during the same period.

All things considered, we fear that the question: "Is there a market for American composers?" must be answered in the negative, and we believe that the ignorance of publishers is at the bottom of this state of things, not only directly because they, the first buyers, know not what to buy, but also indirectly, because they have destroyed the retail market by foisting upon it a mass of American "compositions," which should never have gone beyond the waste basket, and thus created the impression that all American compositions belong to the same class.

MUSICAL LEGENDS.

ROLAND'S horn is heroic and superb when the *preux chevalier*, in distress in the ravines of Roncevaux, blows in it with such a furious blast that the blood spurts from his mouth and his temples split. His cry of despair pierces the rocks; it is like a death-rattle cleaving the air; at a distance of thirty leagues it strikes the ear of Charlemagne, who feels the hero's soul passing in it.

The horn of Oberon is mocking, comic, and fantastic, as it is fitting that the instrument of the King of the Elves should be; all who hear it are obliged to dance. In Weiland's ballad, the Chevalier Huon, surprised by the Calif, at the feet of his daughter, the beautiful Rezzia, is condemned to the stake, together with his lady-love. But, at the moment when the faggots are lighted, Huon puts to his lips the magic horn that Oberon gave him. At the first blast the whole town is seized with vertigo; agas, imauns, muftis, pachas, and dervishes, with their pointed bonnets, begin to turn furiously and form an immense farandole around the pyre.

In Norway, the genius Fossegrin teaches the violin, on the night of Holy Thursday, to any person who sacrifices to him a white goat and throws it into a cascade flowing northward, taking care to turn away his head. The genius then seizes the right hand of his pupil and moves it over the strings of the fiddle until the blood comes out under the nails. The apprentice is thenceforward a master, and his enchanted violin will make trees dance and stay rivers in their course.

The reader will remember the magic power of the flute in the legend of the Piper of Hamelin, so charmingly related by Robert Browning.

The drum, too, plays a great role in magical music. The drum of the Thessalian witches brought the moon down from the sky. The drum of the sorcerers of Lapland summons the soul out of the body, as out of a tent, and sends it promenading in strange lands on the winged feet of dreams.

According to the Christian tradition, bells exorcise evil geniuses, who cordially detest them. A quaint German legend relates that a Kobold, furious at seeing a spire rising in the village where he lived, gave a letter to a peasant and begged him to place it in the poor-box of the church. The peasant examined the letter curiously as he went along, and suddenly noticed some drops of water fall from it. The letter gradually opened, and from it there fell first heavy rain and then cascades and cataracts, so that the peasant could scarcely save his life by swimming. The evil spirit had inclosed a whole lake in the letter in order to submerge the church. This lake covered an immense tract of land and may still be seen near Kund.

Sorcerers and demons also abominate bells, which they call barking dogs (*Bellende Hunde*). At their midnight meetings they use only little bells to parody the ceremony of man.

But the most wonderful instrument of the magical orchestra is described in a Hessian legend, recorded by the Brothers Grimm. A man kills his brother while they are out hunting, and buries the corpse under the arch of a bridge. Years pass. One day a shepherd, crossing the bridge with his flock, sees below a little white bone, shining like ivory. He goes down, picks it up, and carves it into a mouthpiece for his bagpipes. When he began to play, the mouthpiece, to his horror, began to sing of its own accord: "Oh, my

dear shepherd! you are playing on one of my bones; my brother assassinated me and buried me under the bridge."

The shepherd, terrified, took his bagpipes to the King, who put the mouthpiece to his lips, when straightway the refrain began: "Oh, my dear King! you are playing on one of my bones; my brother assassinated me and buried me under the bridge."

The King ordered all his subjects to try in turn the bagpipes. From mouth to mouth the instrument passed to that of the fratricide, and then it sang: "Oh, my dear brother! you are playing on one of my bones; it was you who assassinated me!" and the King caused the murderer to be executed.—*All the Year Round*.

SHE CHANGED THE PACKS.

SOME of the old saints who can't hug the young girls of Zion in balls, and have abolished round dances in consequence, have now invented a new kind of pedro, which gives them more of a chance. They start card parties at the evening socials, and whenever anybody catches anybody else's pedro, the winning party has a right to kiss the other five times. The game is played with an equal division of the sexes, and it is rare fun for the old elders of Israel. The other evening old Bishop fixed up a pack of cards with nine pedros and started a game right among some of the prettiest girls of the ward. It happened, however, that the girls anticipated his little game, and had a pack already without any pedros in. They rung in the cold deck on the old fellow and started the game. The old fellow made some big bids, expecting to capture some pedros, and got set back on the board every time. All this time the girls kept exclaiming, "Oh, ain't this a nice game; so exciting!" After playing an hour the old fellow didn't see the color of a single pedro, and the glances and giggles of the girls caused him to suspect that the daughters of Zion were rather getting the best of him. He finally got so far off the board that he was, comparatively speaking, out of sight, and finally gave up the place to a young man who was seated near by watching the game. In a twinkling the girls transposed the packs again, and for the next two hours the sounds of smacks that young man won could be heard all over the room. The old bishop who began to drop on himself was the maddest man in all the land, and is now putting up a job to find the girl who changed those packs and cut her off from the church.—*Salt Lake Tribune*.

NEWS BOILED DOWN.

ENGLAND.

QUEEN VICTORIA has accepted the dedication of *Moro*, Balfe's lately revived opera. . . . The twelfth London Ballad Concert took place at St. James' Hall on the 2d and the thirteenth on the 9th of March. . . . Mme. Schumann, the famous pianist, has been playing in London. . . . Herr Joachim, probably the greatest living violinist, has been delighting the London public. . . . Sir Julius Benedict has completed the music for Mr. Irving's revival of Shakespeare's *Romeo* and *Juliet*. . . . Mme. Liebhart directed the Ballad Concert at the Royal Victoria Hall on March 9. . . . On Saturday, February 11, Leccocq's latest opera comique *Le jour et la nuit*, was produced in English under the title of *Manola*, at the Strand Theatre, London.

FRANCE.

THE Common Council of Marseille have voted the Theatre, by twenty-one votes against five, a grant of 250,000 francs. . . . M. Alfred Jaell the pianist, died suddenly in Paris on March 2. . . . It is proposed to erect a monument at Angoulême to the memory of Emile Prudent, the pianist. . . . Nilsson's husband, M. Rouzeaud, died in Paris on February 22, and was buried on the 24th in the Picpus Cemetery.

GERMANY.

SAINT SAËNS' opera, *Samson und Dalila*, with a German version by E. Pohl, of Ferdinand Lemaire's French libretto, was the last novelty at the Stadttheater, Hamburg. . . . The Fifty-ninth Musical Festival of the Lower Rhine will be held on the 28th, 29th and 30th of May at Aix-la-Chapelle. Dr. Franz Wüllner, Royal Saxon Chapel Master of Dresden, has undertaken the direction. . . . A new oratorio, by Joachim, was recently produced at Weimar. . . . Bizet's *Carmen* has been given at Carlsruhe. . . . Sarasate, the Spanish violinist, is giving concerts in Vienna. . . . Anton Rubinstein's *Demon* was performed, under the composer's direction, on the 1st inst., in Cologne. . . . A one-act opera, *Der Invalide*, music by Gottfried Kunkel, is shortly to be produced at the Stadttheater, Frankfurt-on-the-Main. . . . Mercadante's *Orazi e Curiaczi*, is in rehearsal at the San Carlo, Naples.

ITALY.

AMALIE STAHL, formerly of the Imperial Operahouse, Vienna, is engaged at the Milan Scala. . . . Mdle. Donadio will shortly appear at Genoa as Ophelia in Ambroise Thomas's *Hamlet*. . . . Theresa Singer has been singing at Palermo. She is engaged for next winter at St. Petersburg. . . . The subscriptions for the re-erection of the Teatro Comunale, Trieste, already exceeds 200,000 florins. . . . Bianca Bianchi has met with a flattering reception at the Teatro Regio, Turin. . . . Ambroise Thomas's *Hamlet*, with Bianca Donadio as Ophelia, has been performed sixteen times at the San Carlo, Naples. . . . Massenet's *Herodiade* has been produced at the Scala, Milan, for which it was expressly written. Its success is reported as very decided.

ALL FOOLS' DAY.

Thou first of April, day of days,
What bard has ever sung thy praise?
Then let me don the cap and bells,
And, as their music falls or swells
Fantastic, sing of thee a rhyme,
The while my rattle keepeth time:
Ting-a-ling-a-ling, ting-a-ling-a-ling,
Who'd dig my grave, if the fools were all dead?
Ting-a-ling-a-ling, ting-a-ling-a-ling,
Poor fool, alone with the stars overhead!
Ting-a-ling-a-ling, ting-a-ling-a-ling.

Though strange their words, their speech uncouth,
Fools (thank the moon) may speak the truth;
Then, frankly, on her festal day,
Let earth own Folly's regal sway.
Yes, come, ye humans, great and small
And hail her rightful queen of all!
Ting-a-ling-a-ling, ting-a-ling-a-ling.
Come, sing with me! Why should I sing alone?
Ting-a-ling-a-ling, ting-a-ling-a-ling.
Sing Folly's praise, she will smile on her throne!
Ting-a-ling-a-ling, ting-a-ling-a-ling.

Say, Mister Judge, with owl's face,
Who's ein's your wisdom? In your place.
You, soldier bld, your lion's skin
In vain would hide the ass within.
You're fools, like me—you know 't is true—
Then sing with me, I'll sing with you:
Ting-a-ling-a-ling, ting-a-ling-a-ling,
The world is built on a crazy old plan;
Ting-a-ling-a-ling, ting-a-ling-a-ling,
The bigger the fool, the greater the man!
Ting-a-ling-a-ling, ting-a-ling-a-ling.

Hold, Ceresus, stop and hear my song!
'Tis not o'er sweet, but 't won't be long:
By Fortune's wheel now brought on top—
Wait half a turn and down you'll flop,
While yonder fool, then topmost turned,
Will count your gold his own, well earned!
Ting-a-ling-a-ling, ting-a-ling-a-ling,
He farthest falls who has farthest to fall.
Ting-a-ling-a-ling, ting-a-ling-a-ling,
'Most ev'rything is just nothing at all!
Ting-a-ling-a-ling, ting-a-ling-a-ling.

I doff my cap—Your servant ma'am!
E'en 'mong the fools 't is *Place aux Dames*!
Your painted face, your studied smile,
Your honeyed words, your secret guile,
We've been their dupes; we know them now,
So take my cap, 't will fit your brow.
Ting-a-ling-a-ling, ting-a-ling-a-ling,
For woman's wise, and the wise are but fools;
Ting-a-ling-a-ling, ting-a-ling-a-ling,
Where woman reigns, it is Folly that rules!
Ting-a-ling-a-ling, ting-a-ling-a-ling.

Come, fools of chance and fools of fate;
Come, fools of love and fools of hate;
Come, fools of loss and fools of gain;
Come, fools of joy and fools of pain;
Come, fools of pride and fools of pelf;
Come, fools of others, fools of self;—
Ting-a-ling-a-ling, ting-a-ling-a-ling,
Come join my song, What a chorus 't will make!
Ting-a-ling-a-ling, ting-a-ling-a-ling,
'T will cause the dead (all but Wisdom) to wake.
Ting-a-ling-a-ling, ting-a-ling-a-ling.

—I. D. FOULON.

THE HAUNTED PIANO.

A TALE OF ST. LOUIS.

44 HENRY, your infernal smoking is at the bottom of this cock-and-bull story; evidently tobacco is narcotizing you, as hasheesh does its devotee; you are already beginning to take hallucinations for facts, you're on the high road to the insane asylum, and all through this filthy and unreasonable practice!"

Henry Gruenwald, the man to whom I had just addressed these words, was some eighteen years my senior, therefore already past middle life. He was a German, and smoked as only a true Teuton can smoke: *con amore*, and I might add *fortissimo*. As I am not addicted to the weed, I have perhaps as little charity for those who are as people usually have for the sins of which they happen to be free, and this was not the first "tiff" I had had with my Teutonic friend over his inordinate use of the pipe. On this occasion, however, we could hardly be said to have had a "tiff" for, instead of answering, he took puff after puff in rapid succession, until my room was dim with the smoke of the gigantic porcelain pipe which he affected. Then only, turning to me, he said:

"I did not expect you to believe me, but it's true!" And, after a pause, he added, "It is almost eleven, I must go; I don't want to, but yet I can't stay away!"

"Where must you go?" said I.
"There, where that piano is!" answered he.
"May I not go with you?" I replied, thinking that he was really demoted.

"If you wish!" replied he; "but will you not be afraid?" Now, the idea that I, a man of thirty-two, in full possession of my senses and not at all superstitious, should be afraid of so-called apparitions was something so unheard of that I laughed outright, much to the disgust of Gruenwald, who seemed to consider my mirth as in some sense sacrilegious, and as he was evidently growing restless, I seized my hat, and hastily opening a window, in order to give exit to the villainous tobacco smoke, I prepared to follow my friend, who was already in the hall. As he was out of sight, I hastily took from a drawer a loaded revolver, which I quietly slipped into my pistol pocket, not that I was afraid, but merely to prepare for all possible emergencies.

It was only a few blocks to the place of the apparitions, a matter of ten minutes' brisk walking, and for the first eight minutes neither of us exchanged a word. As we were in silence rapidly striding down Olive street to Fifth, let me briefly describe my companion. I have already said that he was a Ger-

man; but I must say that he was not one of the light-complected, phlegmatic variety. He seemed more like a child of the South than of the North; the grey which streaked his hair was the more noticeable for the deep dead black of that which had preserved its original color; he was of about middle height, thin and wiry as an Indian warrior, a man who would have been a man of action, had he had some definite end in view, but who seemed as one in whom all ambition had been crushed by some past event, which had left his life without an aim. Endowed with a passionate nature, he yet seemed to have no passions, unless his inveterate habit of smoking and a strange love of music, which seemed to be in contrast with his prevalent moodiness, should be called by that name. It was to this love of music that I owed my acquaintance with him. By accident, I had once heard him improvise at the piano strains of strange weirdness that spoke to my soul, and on the impulse of the moment I had approached him, introduced myself, and hailed him as an artist of no ordinary talent. He had, however, assured me that he was only an amateur, possessed of more love than knowledge of music. The acquaintance thus formed had ripened into a friendship, which, however, had never led him to unbosom himself as to the cause of his apparent listlessness. Once or twice I had cautiously approached the subject, but he either adroitly avoided answering or pretended not to understand and took refuge behind the thick clouds of smoke which he puffed from his monstrous pipe, so that it had come to be tacitly understood between us that that subject was *tabooed*.

We had almost reached the place he had indicated, when he broke the silence, saying: "Whatever you see or hear, it is understood that, so long as I live, you are to say nothing about it without my permission!" I nodded assent, and a minute later we had turned into Fifth street and I was following Gruenwald, in the dark, up a series of flights of stairs which brought us at last to the entrance of some lodge room in the top story of a well-known business building. Here my companion struck a match, and taking a key out of his pocket, opened the door, saying as he did so, that he had fed the janitor to let him have a key, that he might come in at any time. "I am a member of the order," he added, "and it was during one of the lodge meetings that I first became aware of the existence of the facts I have told you. That was six months ago, and since then I have come here alone many nights in succession and regularly, at the time of the full moon, I have seen and heard strange things. This is the night for it, and you will soon be convinced that Henry Gruenwald is not a lunatic!"

"Then let's have a light!" said I.
"Certainly, I've always had a light," replied he. And as he spoke he lighted the gas and turned on a full blaze. I looked about me, but saw nothing different about this hall from scores of others I had visited, save that, instead of the ordinary reed organ there was, at the farther end, a square piano. While I was taking in the surroundings, the lower clock at Jaccard's, less than a block away, struck eleven. I advanced to the piano, opened it, saw it was of a well-known make, drew up the stool and, rather irreverently for one who had come ghost-seeking, began to improvise variations on "Malbrouck" or "We won't go home till morning." After some five minutes of this exhilarating practice, I turned to my companion, who had not uttered a single word, and asked him to show me his apparitions. As he made no reply, I arose, closed the piano and approached him, reiterating my remarks. He seemed to be laboring under suppressed excitement, but the only answer he made was: "Wait!"

"Well, come near it!" said I. He arose mechanically, came within some ten feet of the piano, sat down on one of the chairs on the left hand side of the room, and motioned me to a seat by his side.

Suddenly, I heard a low, musical hum, vague, indistinct chords, like those of an Æolian harp. They seemed to come from the piano I had just closed. I attempted to rise, but I was riveted to my chair. The music assumed greater definiteness, it increased in intensity, and, as I looked, I could discern a misty figure approaching the piano. When it reached the stool it became perfectly distinct, it was a girl or rather a young woman of from twenty to twenty-two years of age—slight, fair-haired and endowed with the sweet and grave beauty of a Madonna. Her motions were grace itself as she opened the instrument and sat where I had sat a few moments before. Her fingers ran over the keys, and as she began to play, the Æolian music ceased. I turned to Gruenwald but he had forgotten my presence and was looking upon the scene with a look of unutterable longing and sorrow. My gaze again followed his to the piano, and I discovered that, in the short time I had looked away, another figure had appeared. This was a young man of some twenty-five, I judged, slight and with raven tresses. He bent over the fair player and now and then made a motion as if he were turning the leaves of a book for her, although no book or sheet music could be seen. After awhile he bent lower, the player's fingers ceased to play, the Æolian music took up the strain where she had left it and, while it played, I saw him slip a gold ring over her finger. Their lips met, and as he bent to kiss her, I, for the first time, saw his face, which before had been averted, and it seemed to me to be a face I had seen before; but the Æolian strains grew faint and fainter and so did the form of the young man, until it had quite disappeared.

Again the fingers of the phantom maiden ran over the keys, again the Æolian music ceased. Oh the rapturous music she elicited from that piano, the very melodies of love, rising and falling in sprays of magic gold and silver! But there comes a sudden crash; the maiden stops in the middle of a phrase—pale, trembling, she arises and opens the piano lid, props it up, sits down again and peers into or rather through it. I too look, and the lid of the piano seems to be an open door, through which distant scenes appear. Again music is heard—it is a wedding march. Up the aisle of a church I see a couple advancing—one of them is the youth that had stood by the maiden at the piano. Behind the clergyman, apparently all unseen by the guests, Mephistopheles stands, grinning and evidently enjoying the ceremony. As the wedding ring is slipped upon the bride's finger, the girl at the piano snatches the ring from her finger, throws it at the distant pair and, with a shriek, falls from the stool. The Æolian music seems to sob, but it grows fainter and fainter, and the prostrate form, almost at my feet, grows dimmer and dimmer, until it entirely disappears. The picture in the piano also has vanished. I turn to Gruenwald, and I find him staring at me with the veritable expression of a maniac. As I am about to speak, the mysterious music again awakens and again the young man slowly grows and takes shape. He sits at the piano, and, as he touches the keys the mystic music ceases. These are familiar strains, "Chopin's Funeral March No. 3." Scarce has he begun when another scene opens through the upraised lid of the piano. Again a procession moves up the aisle of the church, but this time a coffin heads it, and something tell-me that in it are the mortal remains of the maiden who had played the rapturous music; and again, seemingly unseen by the crowd, Mephisto follows

close behind the bier with a sardonic smile upon his face. The march draws to a close, the distant picture fades away, the phantom player ceases to play, and again the mysterious music plays on alone. I turn to Gruenwald; I see him rise and approach the phantom youth at the piano as one in a trance. The pianist again strikes a few strange, bewildering chords and Gruenwald lays his right hand upon the phantom's left shoulder; the latter turns, and as he does so, I recognize in him Gruenwald's self—much younger, but still doubtless the same. The phantom moves a little to the right and Gruenwald sits upon the stool by his side, and as they sit they commingle and unite, until there sits at the piano the very Gruenwald who had just left my side, and no one else. Suddenly Mephisto appears. In his hand he holds a conductor's baton. Gruenwald looks at him as in expectancy. Tap, tap! the infernal conductor begins to beat time. With upraised hand, Gruenwald awaits the signal. It comes just as the clock at Jaccard's strikes twelve, and with each stroke Gruenwald strikes the piano in unison. The clock stops; not he—Saint Saens' "Danse Macabre" rings out; the lights burn blue, and *presto* the piano is surrounded by dancing phantoms. One of them is the fair-haired maiden who had died of a broken heart—she touches the pianist on the shoulder, and he, with a cry of exultation or horror, I can hardly tell which, springs from his seat and joins in the dance with her. Mephisto, quick as a flash, has taken his place at the instrument; beneath his fingers the piano seems to become an orchestra, and the dance grows wilder and wilder. My eyes are riveted on Gruenwald and his partner, and I see her take from her phantom hand a phantom ring, which she slips upon his finger—I see their lips meet and I hear the maiden shriek: "Mine, mine, MINE!" The last bars are approaching; a black cock suddenly appears upon the top of the piano lid, flaps his wings three times, and, in unison with the piano, crows; there is a final crash and every thing has disappeared; even the piano is closed. I look around for Gruenwald, and find him gasping at my feet.

Just then, the janitor, attracted by some unusual commotion, rapped at the door—I hastened to let him in, and, together, we carried Gruenwald to the janitor's quarters, where, supposing he had fainted, we endeavored to revive him. But all was in vain—he was dead, and the doctors who conducted the autopsy attributed his death to heart disease. As it was so reported in both the "Globe-Democrat" and "Republican," it must surely have been so. Over his heart, as if it had been a scapular, was found a medallion containing a faded picture and a lock of blonde hair. No one knew the picture but myself, for no one else, save the dead, had seen the maiden at the piano, and in that last dance of the living with the dead. The look of disappointment and listlessness was gone from Gruenwald's face, when his few friends looked their last up on him, and it seemed as if, at last, peace had come to his soul.

His death relieved me of my obligation of secrecy, and, therefore, I give to the world what I saw on that occasion. I will only add, in justice to myself, that not only do I not smoke, but neither do I drink; yet I can hardly expect others to believe my story, since I myself would not believe Gruenwald's.

I. D. F.

THE PAINTER'S BILL.

SAYS a writer in the *Argonaut*: "I recently came across a copy of a funny old bill from a painter sent to a noble lord, a professed connoisseur and large collector of pictures, writes a London art critic. I give the items verbatim, for the amusement of your readers, from the copy, which reads more like a comic effusion than a poor man's claim for artistic work:

To filling up the chink in the Red Sea, and repairing the damages of Pharaoh's host. To cleaning six of the Apostles, and adding an entirely new Judas Iscariot. To a pair of new hands for Daniel in the lions' den, and a set of teeth for the lioness. To an alteration in the Beliefs, mending the Commandments, and making a new Lord's Prayer. To a pair of ears for Balaam, and making a new tongue for the ass. To a new broom and bonnet for the Witch of Endor. To a sheet anchor, a jury-mast, and a long boat for Noah's Ark. To painting twenty-one new steps to Jacob's ladder. To making a new head for Holofernes, and cleansing Judith's hands. To giving a blush to the cheeks of Eve on presenting the apple to Adam. To painting a shoulder of mutton and a shin of beef in the mouth of two of the ravens feeding Elijah. To the exact representation of Noah in the character of a general reviewing his troops, preparatory to their march, with the dove dressed as an aide-de-camp. To painting Samson making a present of his jaw-bone to the proprietors of the British Museum. To making the Congress of America, as in 1784, and the Tower of Babel companion prints. To repairing Solomon's nose and making a new nail to his middle finger.

MORE ABOUT THEATRE FIRES.

We translate from *La Musique Populaire* the following statistics of theatre fires that have been accompanied with loss of life:

	Victims.
Amsterdam, Schouwbourg Theatre, May 11, 1772.....	25
Saragossa, Coliseum, November 12, 1778.....	77
Paris, Opera, June 8, 1781.....	21
Capo d'Istria, June 8, 1784.....	1,000
London, Covent Garden, September 20, 1808.....	22
Richmond, September 26, 1811.....	72
St. Petersburg, Lehman Circus, February 14, 1836.....	800
Canton, May 25, 1845.....	1,670
Quebec, Royal Theatre, July 12, 1846.....	200
Carlsruhe, Court Theatre, February 28, 1847.....	100
Leghorn, June 7, 1857.....	10
Philadelphia, Fox's Theatre, June 18, 1867.....	28
Shanghai, Chinese Theatre, 1871.....	120
Tsien-Tsin, Chinese Theatre, May, 1872.....	600
Sacramento, December 10, 1876.....	110
Brooklyn, Conway's Theatre, December 5, 1876.....	350
Ahmadnuggar, East India, May 11, 1878.....	40
Nice, Italian Theatre, March 21, 1881.....	80
Vienna, Ring Theatre, December 8, 1881.....	1,100

Nearly six thousand five hundred victims of theatre fires in a period of 109 years.

For five years, says Mr. J. Echter, of this city, I have been afflicted with rheumatism, and for two years have had a sore on my leg the size of a silver dollar, which nothing would heal. St. Jacobs Oil cured the rheumatism and healed the sore.—*Harrisburg (Pa.) Independent*.

AUBER.

THE celebration of the centenary of the birth of the composer Auber, which has recently taken place in Paris, was the occasion, says the *London Musical Times*, of one of those fêtes which are so thoroughly in harmony with the genius of the French people, and into the spirit of which they enter with such adorable enthusiasm. In doing honor to the memory of their most representative composer, the Parisians were not merely discharging a debt due to a most eminent musician, a Frenchman, and, above all, a Parisian of the Boulevards; they honored also the genius of comedy, both as exemplified in the animated dramatic works of Scribe, and in the rare genius of the master of opera comique. In the quaint town of Caen, so typical to Englishmen of all that is Norman, there is to be unveiled next May a statue by M. Delaplanche of Daniel François Esprit Auber, to be placed between those of Elie Beaumont and Malherbe. The father of Auber has been variously represented as having been a dealer in prints in Paris and in charge of the royal preserves, the latter being probably his occupation at the time of the birth of the composer; it is certain that his illustrious son was born at Caen on January 29, 1782, and that he died in Paris on the 11th of the melancholy May of 1871. With the exception of a short sojourn in London when a youth, in the uncongenial atmosphere of an office, Auber lived the whole of his long existence in Paris, and in an extremely circumscribed area of that city, mostly in the Rue Georges, frequenting the Boulevards, and occasionally varying his rides and drives in the Bois de Boulogne with an excursion to St. Germain. His love of Paris and city life was as consistent and remarkable as Johnson's love of Fleet Street. He was in the habit of noticing the return of summer, the long days of which season he heartily disliked, by replacing the curtains and hangings of his room with those of lighter texture and color, remarking that his collaborator, Scribe, brought to him in his plays all of the country he found requisite for his purposes. When the rigorous exclusiveness of this town life is considered, the unvarying and delightful freshness of his compositions is most remarkable; it would seem that he possessed in an eminent degree one faculty of the poet, that power of complete self-absorption and clear command over the creatures of his reveries, for he was by nature a visionary. The large expressive eyes of the musician and the strong development of the temples, as are well shown in his portraits, indicate his possession of the idealizing faculty. The freshness and fecundity of his inspiration are alike marvelous. It is notable how throughout his long and successful career the same wonderful freshness of melody, the engaging charm of his style, the facile spontaneity of phrase, are always apparent; from the production of his first successful work, "La Bergère Châtelaine," in 1820—from the climacteric periods that witnessed the success of "La Muette de Portici" and "Fra Diavolo"—down to the work of his old age, "Le Premier Jour de Bonheur," these qualities are more or less present in all his works. That the operas of Auber are little performed now in England, is partly owing to the caprice of fashion, partly to the fact that opera comique has never found but a very temporary home in our uncongenial atmosphere; we find, as a people, infinite solace and delight in the lofty and dignified works of MM. Offenbach and Hervé, whereas the frivolities of "Le Domino Noir" and "Dieu et la Bayadère" are an offense to our gravity. The very even tenor of Auber's life was broken by nothing more exciting than a *première* at the opera and the usual reunions in his artistic circle; and it is probable that the last weeks of his life were more fraught with trial to the venerable composer than any period of his existence. In the circumstances of his death it is a touch of irony that he who had made the heart of Paris to be merry for half a century, and with such success, should die in the midst of the discordant and convulsive throes of the Commune.

It is curious to mark that, at a time when the influence of Wagner was making itself powerfully apparent in the works of other composers, the French alone seemed to be beyond that influence. The cause is not far to seek; for, with all their cosmopolitanism in art, they have ever been in music the most intensely national of music-producing people. Auber, the most characteristic of Parisians, did not set himself a great moral and regenerating task as Wagner has done; he was possessed by no theories, and no passion for the illustration of them, nor for the formation of a propaganda for their promulgation. He produced, in surprising and bewildering abundance, his exquisite melodies, even as Béranger and Burns produced their songs, impelled only by an uncontrollable exuberance of lyrical emotion. He never felt that his works required the dubious moral support of pamphlets, and

knew that their justification consisted in their very abandon and pure unaffected nature; and his appeal for recognition was not made to any one school, or in the diseased hope and fatuous ambition of proselytism, but to the whole heart of humanity. It is easy to affirm of many popularities that they are ephemeral, and that *vox populi* often proves to be *vox diaboli*; but the old reading of the proverb is far more often true than otherwise, and in Auber's case its judgment is beyond quibble or doubt. His insusceptibility to foreign influence has been very helpful in assuring to him his firm place among the great composers; his services to the muse of comedy were purely voluntary, and the product of his own unassisted genius; and it is his special praise that he has revived and exalted the *opéra comique*, which, but for him, might have sunk into the abysmal depths of farcical bouffe and the infamy of burlesque. Through the whole of his long life he was ever true to the instincts of his own genius, and if, in the astonishing fertility of his fancy, he framed some works that do not rise above mediocrity, he has only erred in that direction with most other opera composers. It is true that it has been reported by one who knew him, M. Blaze de Bury, that on the occasion of the last performance before the war of his greatest work, "La Muette de Portici," he expressed his acute sense of dissatisfaction and disappointment, affirming it was not the creation he had imagined, and hinting that he would write it in a far different style had he to undertake the theme once more; but we have here merely another instance, added to others familiar to all, of a great author's usual retrospective view of his work, a view which has always something of pathos in its incomplete sense of vision. It is almost absolutely certain that had Auber reconstructed the setting of the incomparable melodies of this work, and substituted for the existing orchestral accompaniments others more elaborate and recondite, and possibly Wagnerian in form, "La Muette" would no longer be what it is, the glory of French opera. It would have been nothing less than a disaster had the aged composer set to a work of revision, under the domination of Wagner's genius, after having from his youth upwards produced his compositions with the unerring instincts and unembarrassed facility of an improvisatore. The evil effect of the influence of the master-mind of modern music upon one who never can be *en rapport* with that spiritual force is clearly discernible in a recent production of Verdi; the Wagnerian element in "Aïda" is too often suggestive of an unholy alliance, or, at least, it exists as an incongruity which strikes the hearer with a sense of pain, and makes him recall, with an avidity of compensating appreciation, the masterly force and originality of "Rigoletto." It is far otherwise when such an influence is exerted over the first productions of genius, when there exists, as in the case of Boito, a natural affinity between the dominating force and the plastic and fecund imagination that is conscious of the divinity that temporarily overawes it. This has ever been—Wagner himself not having been exempt from this natural law, as a study of Beethoven's symphonies and Meyerbeer's operas suffices to show; and it is through this subtle and spiritual interchange of influence that the philosophic historian of music is enabled to trace, in the diverse compositions of the great masters, the ethereal and protean links of a mighty chain of intellectual and sensuous production that has ever been in progress towards its sublime completion and fruition in the future. It is idle to talk of the music of the future as if music had no past, or were self-existent, independent of that past; equally futile and uncritical is it to deplore Auber's comparatively narrow compass of creative power. His work as an artist is essentially his own, and his place is as irrevocably decreed to him, and with as much certainty, by fate as that of far greater men; and no foolish regrets that he was not such an one as this writer or that, and no pamphleteering will affect his position or cause any settling in the pedestal of his statue in the temple of fame. It is not a little thing to make one of the vestibules of that mighty temple sweet with tenderest reminiscences of unsophisticated melody; and this is the glory of Auber.

Punning is the paragrapher's forte, even if he gets no credit for't.—*Salem Sunbeam*.

"The camel's kick," writes a naturalist, "is a study." It may be added, that the mule's kick is a lesson.—*Frankfort Herald*.

Patrick, having heard that the landlords were raising rents in New York, remarked; "Begorra! I wish my landlord would raise mine for me, for I find it mighty hard to raise it meself."—*Somerville Journal*.

INGERSOLL'S ANSWER.

BY FATHER RYAN.

He stood before the multitude, and spake:
"There is no God. His name is but a lie
To hang creeds on; and ministers and priests
Who preach His name are liars, one and all.
Wiser than all am I, and far more true.
Their facts are fictions, and their creeds are false.
I speak the grandest truth—there is no God;
And that they call hereafter is a Dream,
A Dream of fools, and, like a dream, untrue.
There is no God." And many did applaud.

That very night, how many mothers clasped
Their arms around their children's necks, and kissed
The angel lips, the while their own lips prayed
As only mothers pray that God might guard
Their little ones from harm! In pagan lands,
Where hearts are hungry for the God half lost—
So hungry (wondrous instinct!) that they call
On earth and sky to give them many gods;
In Christian lands, where God is truly known,
The mothers with their pagan sisters pray
To God, Faith-known—and make sublime protest;
To God Grace-known—and give sublime rebuke
To him who dares to blaspheme all the Faith,
And dares to trample on their very hearts,
To steal their little children's God away.
Like priestesses they stand with phalanx'd hearts,
All round the world—in one unbroken line,
Pagan and Christian—and in one acclaim
They cry aloud: "Our children have a God,
And we, like Vestal Virgins, guard His shrine,
And keep the sacred fires forever bright,
Whose flashes tell the world, 'There is a God.'
And we will sentinel our children's graves;
We who rocked their cradles and looked beyond,
Knowing, as only mothers' hearts can know,
That the Hereafter is no more a dream
Than the Here—and that we'll meet again
With our children and with our children's God!"

Blasphemer, hush! The mothers of the world
Are God's own sacred guard, and on their breasts
They have their babes, as though on purest shields.
Blasphemer, hush!—the mother never yields.

CURIOSITIES OF PIANO-FORTE TOUCH.

A CURIOUS account of the difference in force exerted in piano playing by different performers is printed in the *Detroit Free Press*. It is said that when Bulow was on a concert tour through Germany and Austria he met Rubinstein at Vienna. They were both playing on the Bosendorfer pianofortes, but Bulow would not play on Rubinstein's instrument. He would have another one provided for his use. Prof. Schmidt, of that city, being curious to learn the real reason of this determination, examined the "touch" of each instrument, respecting the depth the keys sank and the weight required to depress them to the lowest point. The pianoforte that Rubinstein played required an average weight of eighty-eight grammes (one gramme being equal to fifteen and a half grains), while Bulow's required an average weight of 105 grammes. Therefore the keys of the Rubinstein pianoforte were easier to put in action than those of Bulow's pianoforte; but, on the other hand, the keys sank fully twenty-five per cent deeper than Bulow's, so that the action of both pianos made pretty equal demands on the physical powers of the respective performers. But if Bulow had played on Rubinstein's instrument he would have found his hands sinking too deep, for they are small. To play on an instrument with a deep touch one must have long fingers.

Prof. Schmidt counted the number of notes played by Rubinstein at one of the concerts, and found them to be 62,990 in number, and therefore equal to a pressure of 988½ pounds in weight. On the Bulow instrument they would be equal to a pressure of 1,190½ pounds.

When it is considered that something more than pressure is needed in a *fortissimo*, and on a large instrument in a large hall, and that a high degree of velocity must be given to the hammer and not the mere motion due to some weight, some estimate of the expenditure of force necessary to deliver such percussive action from the fingers may be made.

We remember the story of an old soldier of Napoleon I., who used to boast that in a grand review the emperor had addressed him personally, and who on being asked what he had said, replied that he was a new recruit, and the emperor seeing that he was out of the ranks, had struck him with the flat of his sword, saying: "Dress up, you fool!" We remember this, because we are reminded of it by the editor of the *Musical Cricket*, who is so tickled by the fact that we mentioned him in a recent number that, in his last issue, he published our remarks concerning him, under the head of "Press Compliments," although they were even less complimentary than Napoleon's to the recruit. Well, we must admit that Miss Nancy seems to have a proper appreciation of the greatness of the REVIEW.

"MADEMOISELLE," said a witty and gallant septuagenarian the other day, making his demand for the hand of a young lady yet in her teens, "I am seventy and you are seventeen. Will you do me the honor of becoming my widow?"



OUR MUSIC.

The music in this number of the REVIEW (eight pieces) will be found up to its ordinary standard of excellence, and of sufficient variety to suit all tastes and all grades of players.

"WOODBIRD POLKA," by the author of "Spring Dawn," published in our March issue, is a little gem of elegance and grace. Its difficulty is somewhat less than that of "Spring Dawn."

"ON BLOOMING MEADOWS" (waltz). This waltz, composed for the Thomas orchestra by Mme. Rivé-King, has proved one of the most taking numbers of the repertoire of this famous organization. This arrangement of the waltz by Carl Sidus adheres strictly to all the themes, while bringing the composition within the capacity of young players. Advanced pianists will, of course, prefer the concert edition as written by Mrs. King and played by her with great success in her concerts. This waltz is No. 10 of Sidus' "Honeysuckles," an unrivaled collection of pieces for young players.

"SHEPHERD'S RETURN MARCH," by Paul, is one of the series of tone-poems known as "Shepherd Songs," and will be found bright, sparkling and musically, as, indeed, are all of this composer's creations.

"FOREVER AND FOREVER."—As this song of Tosti is one of the most popular numbers on concert programmes all over the country, we are dispensed from any remarks concerning it.

"THE LAKE IS STILL."—This barcarole is one of the best of the many charming compositions of the veteran teacher and composer of vocal music, Prof. J. M. North, of St. Louis. The easy flow of its melody, the graceful swing of its rhythm, will, we are sure, make it an universal favorite.

"ETUDE DE LA VELOCITE NO. 2."—This is from Kunkel's revised and annotated edition, recommended as the best by the most eminent teachers in the world. A comparison with other editions is invited.

"ZETA PHI MARCH."—This popular composition, arranged as a duet for young players, will doubtless find a great many enthusiastic admirers among those for whom it is intended. It will be found quite effective, although very simple.

"CHANT DU BERGER."—This composition is an exact reprint from Kunkel's Royal Edition, except that the six measures of introduction have here been left out. We earnestly invite teachers and all other competent judges to compare this edition of the *Chant du Berger* with all other editions, American or foreign. All the numbers of this edition are revised with the same care. A list of the agents for the *Royal Edition* will be found elsewhere on this page.

WE must warn our readers, and all others interested, against one Henry Gabriel, who has been taking subscriptions for the REVIEW, and has failed to turn them in. We, at one time, furnished said Gabriel with a limited number of receipts for subscriptions, duly signed by us; all such receipts we shall honor, but as said Gabriel's authority to bind us never extended beyond the number of receipts furnished him, his other victims will have to stand their own losses. Said Gabriel is a German Jew, about thirty-two years of age, medium height, somewhat stooped, speaks English brokenly, and with a slight lisp. He was last heard of in Cincinnati. We shall be thankful for any information that will enable us to find and prosecute the scoundrel.

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The Cot on the Hill (Die Huett auf dem Berg).....	Frank Lavarie.
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(Ex. 356 continued.)



MINOR.



Ex. 357.

HARMONY.

161

(Ex. 357 continued.)



By the use of prepared or unprepared single and double passing tones—filling up the spaces between otherwise disjunct intervals—an occasional suspension, and an anticipation at the close, the chord series in the key of A minor at Ex. 357 is constructed into a very acceptable short piece. The minor mode is sufficiently relieved by short sections in the relative major key to save it from too long continued depression of general tone; but the minor mode nevertheless predominates, as it should, in a piece written in a minor key. The Soprano entones the theme, then the Bass makes some kind of response, joined in by the Soprano. Very soon the middle parts speak, and predominate for a short space. The Bass seizes a favorable moment to reintroduce the first topic, which is maintained—with rather animated exchange of thought—to the end. The 5ths at * are really no 5ths, one being an extreme interval, practically equivalent to a minor 6th.

Examples of short Chord Series in either or both modes.

MINOR.



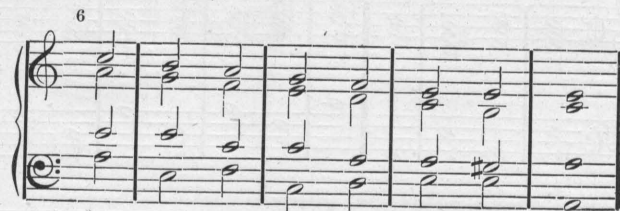
Ex. 358.

11

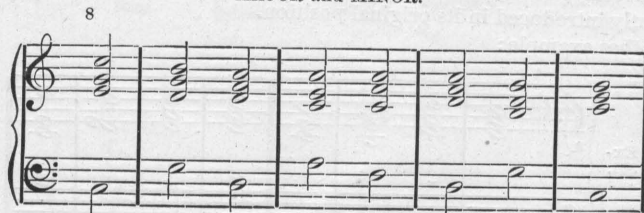
(Ex. 358 continued.)



MINOR and MAJOR.



MAJOR and MINOR.



HARMONY.

163

(Ex. 358 continued.)



In cases like No. 10 two voices may sing in unison.

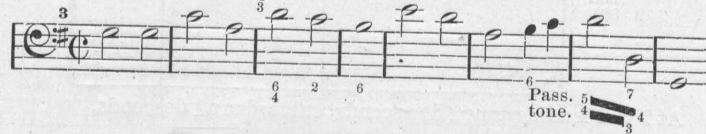
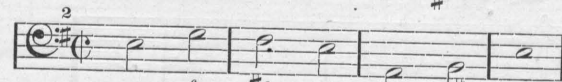
EXERCISES.

BASSES FOR SIMILAR CHORD SERIES.

Suspensions, Passing tones and Imitations may be introduced, or omitted, according to acquired ability.

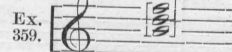


Piano.



The Diminished Triad.

§ 200. The 7th chord, the diminished Triad, is built upon the leading tone of the scale. It consists of two minor thirds Diminished Triad.



Ex. 359.

and is encompassed by a diminished Fifth (see Intervals—Preparatory Study). It differs materially from other 3 toned chords, and requires special care in its treatment. The major and minor chords thus far used, contain each a major and minor, or minor and major third, and to these contrasted intervals is due their beauty, importance and utility. The Diminished Triad, containing two thirds of the same kind, is capable of two interpretations.

It may be considered as a chord with an individuality of its own, and as such be subjected to laws similar to those which rule other triads in their relations; or else as a part of the chord of the Dominant 7th, when it becomes partly subject to the laws of resolution which govern the latter named chord.

As a chord of **Separate Individuality** it inclines to the relative minor mode of its key, and allies itself in preference to chords related to it in the 5th, as shown in the following examples:

1 2 Diminished Triad in a Sequence.

Ex. 360.

3

NOTE.—A Sequence is a series of chords following each other similarly. Sequences, too long continued, are not favorably regarded by the composer and critic. Similar movement of this kind should not exceed the number of three. Limited Sequences are of frequent occurrence.

The diminished Triad as a chord of distinct individuality, when in its original position, is a somewhat unsatisfactory chord, and unless brought in very smoothly, is more or less harsh of sound. The result is that it is not frequently introduced in its original position.

Another example:

4 5

Ex. 361.

HARMONY.

165

(Ex. 361 continued.)

No. 5 improved by a figured Bass.

Diminished Triad as a part of the Chord of the Dominant 7th.

§ 201. As such it has a tendency to associate itself with major keys, unless formed upon the 7th tone of the minor scale (see Ex. 363). Containing, as it does, both the leading and subleading tones, its sympathies are obvious. Some license however is accorded to these parts, especially when the chord occurs in its first inversion (see, Ex. 365).

Kufferath.

Ex. 362.

At No. 1 leading tone (d) ascends, subleader a^b descends.

2

At No. 2 the leading tone (the foundation tone of the chord) is doubled, one of the two must therefore descend. It will be perceived 1) that the doubling does not sound particularly well; 2) that Kufferath avoided the doubling of the leading tone; 3) that these two examples clearly indicate the best manner of treatment of the Diminished Triad in its original position, when used as a partial chord of the Dominant 7th.

Diminished Triad upon the Leading Tone of the Relative Minor Scale.

§ 202. This chord is treated similarly to that built upon the leading tone of the major scale.

Kufferath.

Ex. 363.

This example is in the key of D minor, the relative of the key of F major.

Diminished Triad in its Inversions.

§ 203. In the first inversion it occurs frequently, and is indispensable as well as beautiful. In its second inversion it occurs rarely, and then passing (incidentally) only, as its lowest interval is an augmented 4th, a poor foundation for a chord.

1st inversion of frequent occurrence. 2d inversion rare.

Ex. 364.

In its first inversion the diminished Triad offers the most favorable combination, because it is strengthened by the major 6th which encompasses it, doing away with the contracted effect of the original position.

The Diminished Triad in its first inversion, both as a partial chord of the Dominant 7th, and one of distinct individuality:

Ex. 365.

In this example the diminished Triad appears at 1* as a partial chord of the Dominant 7th, with leading tone ascending, and subleader descending or

HARMONY.

167

ascending *ad libitum*. At 2* the chord, although seemingly the same, appears as one of distinct individuality, acting as Subdominant to introduce the chord of the 4-6 of the relative minor key A. At 1* b is the leading tone, at 2* b has no longer that character. At 1* the diminished Triad is resolved into C major, at 2* it associates itself with the minor key. The Diminished Triad in its first inversion resembles the Subdominant with *melodical change* of the Major mode.

Major. Minor.

Ex. 366.

§ 204. In the following example there is a succession of prominent 5ths, which would seem to violate a rule. But it must be remembered that all 5ths are not bad. In this case the mitigating points are: 1) that one of the two is a diminished 5th, 2) that the counter-movement of the Bass assists to milden the effect:

Ex. 367.

ROBERT SCHUMANN has used it in a similar way, in his Album, op. 68, No. 6, 3d measure: The Orphan:

To my dear father Henry Schaefer.

Woodbird Polka

PIECE DESCRIPTIVE.

Emmy Schaefer-Klein.
Op. 5.

Allegretto.

Musical score for "The Song of the Lark" by George Gershwin. The score is in 2/4 time, key of D major, and consists of four systems. The piano part features intricate triplet and sixteenth-note patterns. The voice part includes lyrics: "cres- cen- do dimin- uen- do". The score is marked with dynamics like *mp*, *mf*, and *p*, and includes pedal markings (*Ped.*) and asterisks (*) for breath marks.

First system of musical notation. The right hand (R.H.) features a series of eighth-note triplets, with a crescendo (cres.) marking at the end. The left hand (L.H.) provides a steady accompaniment of eighth notes. Pedal points (Ped.) are indicated below the bass line at several intervals.

Second system of musical notation. It begins with a measure marked '8' and a dashed line. The tempo/mood changes to 'Scherzando.' The right hand continues with triplet patterns, and the left hand maintains its accompaniment. Pedal points (Ped.) are marked, and a star (*) appears at the end of the system.

Third system of musical notation. The right hand features more complex triplet patterns with fingerings (e.g., 3 1, 5 3, 2 1). The left hand continues with eighth-note accompaniment. Pedal points (Ped.) are indicated throughout the system.

Fourth system of musical notation. The right hand has a crescendo (cres.) marking. The left hand continues with eighth-note accompaniment. Pedal points (Ped.) are marked, and a star (*) appears at the end of the system.

Fifth system of musical notation. The right hand features complex triplet patterns with fingerings (e.g., 2 1 4, 2 5). The left hand continues with eighth-note accompaniment. Pedal points (Ped.) are indicated throughout the system.

First system of musical notation. The right hand features a series of chords and arpeggios with fingerings 2 1 4, 2 5, 5 1, 4 2, 3 1, and 4 2. The left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present under the second, third, and fourth measures. A crescendo marking (cres.) is placed above the final measure.

Second system of musical notation. The right hand continues with arpeggiated figures, including fingerings 5 1, 4, 4 1, 2 1, 4, 5 2, and 4 2 3 1. The left hand accompaniment remains. Pedal markings (Ped.) are under the first, second, and third measures. The tempo marking "Giocoso." is positioned above the fifth measure.

Third system of musical notation. The right hand features triplets of eighth notes with fingerings 4, 3, 2, 3, 4, 2, 3, 1, and 4. The left hand accompaniment continues. Pedal markings (Ped.) are under the first, second, and third measures.

Fourth system of musical notation. The right hand has arpeggiated chords with fingerings 5, 4, 5, 4, 3, 1, 4, 5, 4, 3, 2, and 1. The left hand accompaniment continues. Pedal markings (Ped.) are under the first and second measures. An asterisk (*) is placed below the second measure.

Fifth system of musical notation. The right hand features triplets and arpeggios with fingerings 3, 4, 2, 3, 1, 4, 2, 1, 5, 4, 2, 1, 1, 4, 2, and 1. The left hand accompaniment continues. Pedal markings (Ped.) are under the first, second, and third measures.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of six measures, each with a double bar line. The first measure has a treble clef and a key signature of one flat. The second measure has a key signature change to two flats (B-flat and E-flat). The third measure has a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth measure has a key signature change to two flats (B-flat and E-flat). The fifth measure has a key signature change to one flat (B-flat). The sixth measure has a key signature change to no sharps or flats (C major). The melody is written in a simple, folk-like style, with many chords and some grace notes. The accompaniment is written in a simple, folk-like style, with many chords and some grace notes. The score is a page from a book, with a page number '1' in the bottom right corner.

First system of musical notation. The right hand features a continuous eighth-note triplet pattern. The left hand plays a series of chords, mostly triads, with some dyads. Pedal points are indicated by 'Ped.' below the bass line. A 'cres.' (crescendo) marking is present above the right hand in the final measure. The system concludes with a double bar line and an asterisk.

Second system of musical notation. The right hand continues the eighth-note triplet pattern. The left hand features a vocal line with lyrics: 'cen do dimin uen do'. The piano accompaniment consists of chords and dyads. Pedal points are marked with 'Ped.' and asterisks. A 'p' (piano) dynamic marking is placed above the right hand. The system ends with a double bar line and an asterisk.

Third system of musical notation. The right hand continues the eighth-note triplet pattern. The left hand plays chords and dyads. Pedal points are marked with 'Ped.'. 'cres.' (crescendo) and 'f cres.' (fortissimo crescendo) markings are present. The system ends with a double bar line and an asterisk.

Fourth system of musical notation. The right hand continues the eighth-note triplet pattern. The left hand plays chords and dyads. Pedal points are marked with 'Ped.'. An 'f' (fortissimo) dynamic marking is present. The system ends with a double bar line and an asterisk.

Fifth system of musical notation. The right hand continues the eighth-note triplet pattern. The left hand plays long, sustained chords. Pedal points are marked with 'Ped.'. The system concludes with a double bar line and an asterisk.

On Blooming Meadows

Concert Waltz by Julie Rivé-King.

Edition facile.

Carl Sidus.

Tempo di Valse.
Cantabile.

p

mf

mf

f

p cantabile.

Ped. ** Ped.* ** Ped.* ** Ped.* ***

Ped. ** Ped.* ** Ped.* ** Ped.* ***

Ped. *Ped.* *Ped.* *Ped.* ***

Ped. *Ped.* *Ped.* *Ped.*

FINE.

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First system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings. The bass staff includes "Ped." markings and asterisks.

Cen bravura.

Second system of musical notation, continuing the piece with complex fingerings and dynamic markings like "f" and "Ped."

Third system of musical notation, showing further development of the musical theme with "Ped." and asterisk markings.

Fourth system of musical notation, featuring a variety of notes and rests, with "Ped." and asterisk markings.

Fifth system of musical notation, including first and second endings, with dynamic markings like "f" and "p".

Sixth system of musical notation, concluding the piece with "Ped." markings and asterisks.

Repeat from the beginning
to
FINE.

dolce.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

1. *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

2.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Maestoso.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1. *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

2.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Repeat from the beginning to Fine.

For ever and for Ever

Poem by Violet Fane.

(FÜR IMMER UND FÜR IMMER)

F. Paolo Tosti

Assai moderato.

1. Ich denk'an
e assai legato.
I think of

2. ich..... dich nie ge - seh'n....., Hätt' ich könn'n die - sen Gram ent-geh'n, Dies Her - ze -
Al - les du mir bist....., Und träum' was dir..... un - mög - lich ist, Mein Herz dich

all..... thou art to me....., I dream of what..... thou canst not be; My life is
2. we..... had nev - er met....., I had been spared..... this mad re - gret, This end - less

leid..... und Sehnsuchtsweh'n....., Für immer und für im - mer! Vielleicht wenn
nie - mals je ver - gisst..... Für immer und für im - mer! Ich füh - le

curst..... with thoughts of thee..... For ev - er and for ev - er! My heart is
striv - ing to for - get....., For ev - er and for ev - er! Perchance if

p

du.....wärst fern von hier....., Ich täglich nicht.....be-geg-net' dir....., Käm' endlich
 stets.....nur Schmerz und Leid....., Und nur an dei- -nem Blick mich weid'.....Ach gäb' mir

Più animato.

Tempo I.

full..... of grief and woe....., I see thy face.....where'er I go.....; I would a-
 thou.....wert far a-way....., Did I not see.....thee day by day....., I might a-
Più animato. *Tempo I.*

Ruh'..... zu-rück zu mir....., Für im-mer und für im-mer! *1^a*
 Ruh'..... Ver-gan-gen-heit..... Für im-mer und für im-mer!

p rit.

las.....! it were not so..... For ev-er and for ev-er!
 gain..... beblithe and gay....., For ev-er and for ev-

col canto.

Ped.

2^a 2. Vielleicht wenn mer! Doch

2. Perchance if er! Ah,

Ped.

Ped.

Ped.

*Ped. **

nein! den Schmerz ertrüg'ich nicht, Nicht mehr zu seh'n dein An - ge - sicht - Auf

affrett. no I could not bear the pain Of nev - er see - ing thee a - gain! I

affrett. col canto.

al- les An-d're ich ver-zicht Für im-mer und für im-mer! Ver-lass mich
rit. Lento. *ppp* Tempo I.

cling... to thee with might and main, For ev-er and for ev-er! Ah, leave me
rit. col canto. Lento. Tempo I.

nicht.....! Nur dich lieb' ich.....! Selbst wenn's zum Fluch..... ge - stal - tet sich., Wie e - he -
cresc.

not.....! I love but thee.....! Blessing or curse....., which-e'er thou be, Oh! be as

ppp leggieriss. cresc.

Ped. *Ped.* *Ped.* *Ped.* *

dem... so gieb mir dich Für immer und für immer!

f *ff* *erit.*

thou... hast been to me, For ev-er and for ev-er!

f *ff* *col canto.* *col canto.*

Ped. *

The Lake Is Still.

DER SEE IST STILL.

(Barcarole for Soprano or Tenor.)

Poem by I.D.Foulon.

Music by J. M. North.

Allegretto.

The piano introduction is in G major, 6/8 time, and consists of 8 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic.

Komm, Herz, dein Haupt..... an mein Bu - sen lass ruh'n....., Lass Wahr - heit
Der See ist still..... und die Ster - ne der Nacht....., Sie fun - keln

The first vocal melody is in G major, 6/8 time, and consists of 8 measures. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. The piece begins with a piano (p) dynamic and ends with a forte (f) dynamic. The lyrics are written below the vocal line.

The lake is still..... and the stars of the night....., Like diamonds
Come, Sweet, thy head..... on my bo - som in - cline....., Leave Truth to

steu - - - ern und ru - dern die Lieb'..... Sing mir was vor.....
hell..... in der Bahn mei - nes Schiffs..... Das Schiff - lein, Herz.....,

The second vocal melody is in G major, 6/8 time, and consists of 8 measures. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. The piece begins with a piano (p) dynamic and ends with a forte (f) dynamic. The lyrics are written below the vocal line.

shine..... in the wake of my boat.....; That boat, O love.....,
steer..... and let Love ply the oars....., Sing thou to me.....

----- wie die Vö - gel es thun -----, Selbst wenn's uns weit ----- in den See hin - ein
 ----- ist ein Ei land voll Pracht -----, Mit dir al - lein ----- ist's ein E - den ge -

trieb ----- Lass E - cho tön'n lang -----
 wiss ----- Die E - cho ton'n lang -----

Dein' sü - sen Ge - sang ----- Nur
 Der Nach - ti - gall'n Sang ----- Nur

* When sung by Tenor the dotted half note may be sung and the run omitted. In that case the run is to be played by the instrument.

dies und dies al - lein im Ge - sang Ge - sang dein
 dies nur dies al - lein gie - bet kund giebt kund de - ren

this, and this a - lone is the theme the theme of his
 this, and this a lone be the theme the theme of thy

sag: Die Nacht für Lie - be und für Lie - be, Lie - be auch der
 Schlag:

lay: The night for love and for love, for love too the
 lay:

Tag. Die Nacht für Lieb' für Lieb' der
 day, The night for love, for love the

Ped. Ped. Ped. Ped.

Tag, für Lieb' der Tag.
 day, for love the day.

Ped. Ped. Ped. Ped.

ZETA PHI

MARCH.

J. L. Hickok.

Vivo. *Secondo.*

mf

Pedale ad lib.

p

The musical score is written for piano and consists of four systems. The first system is marked 'Vivo.' and 'Secondo.' with a mezzo-forte (mf) dynamic. It features a bass line with chords and a treble line with arpeggiated figures. The second system is marked 'p' (piano) and continues the piece with similar textures. The third and fourth systems complete the piece, maintaining the same musical style. The score includes various musical notations such as chords, arpeggios, and fingerings.

ZETA PHI

MARCH.

J. L. Hickok.

Vivo. *Primo.*

mf

Pedale ad lib

dolce.

8

8

Secondo.

First system of the 'Secondo' section, measures 1-6. The treble staff features a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, and 5 2 1. The bass staff has a melody with notes 5, 3, 2, 5, 3, 2, 3. A forte (*f*) dynamic marking is present in the first measure.

FINE. Trio.

Second system of the 'Trio' section, measures 7-12. The treble staff continues with chords and fingerings 4 2 1, 5 2 1, and 4 2 1. The bass staff continues with notes 2, 5, 3, 2, 5, 3. A mezzo-forte (*mf*) dynamic marking is present in the seventh measure.

Third system of the 'Trio' section, measures 13-18. The treble staff features a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, and 5 2 1. The bass staff has a melody with notes 5, 3, 2, 5, 3, 2, 3. A forte (*f*) dynamic marking is present in the thirteenth measure.

Fourth system of the 'Trio' section, measures 19-24. The treble staff features a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, and 5 2 1. The bass staff has a melody with notes 5, 3, 2, 5, 3, 2, 3. A fortissimo (*ff*) dynamic marking is present in the nineteenth measure, and a mezzo-forte (*mf*) dynamic marking is present in the twenty-fourth measure.

Fifth system of the 'Trio' section, measures 25-30. The treble staff features a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, and 5 2 1. The bass staff has a melody with notes 5, 3, 2, 5, 3, 2, 3.

Repeat from the beginning to Fine.

Primo.

FINE. Trio.

Repeat from the beginning to Fine.

Czerny's Etude de la Vélodité, No. 2.

(From Kunkel's Revised and Annotated Edition.)

Allegro molto. M. M. $\text{♩} = 104.$ ($\text{♩} = 132$ to $152.$)

N^o II

The musical score is written for piano and bass. It begins with a forte (f) dynamic. The first system includes annotations (A) and (B). The second system continues the piece with various fingering and articulation marks. The third system includes annotations (C), (D), and (E). The piece concludes with a final chord in the piano staff.

- (A.) For the practice of this study observe rules given to (A) and (B) of preceeding exercise.
- (B.) Alternations of the left and right hand must be free of stiffness, either hand being raised at the end of its respective group with an elastic motion.
- (C.) Play double notes unbroken, precisely together and carefully legato. This mode of playing although of the highest importance is most generally neglected.
- (D.) Whererer two fingers are indicated on the same note the second has to slide into the place of the first immediately after the key has been struck without permitting it to rise. This substituting of fingers is often required to effect an uninterupted legato. The F, appearing also in the next chord demands a dextrous change of the fingers 1 to 3, while finger 4 must remain on A, until the chord is struck.

The musical score consists of three systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with dynamic markings *p*, *f*, and *f*. The bass staff begins with a bass clef and contains notes with dynamic markings *p*, *f*, and *f*. The second system has a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with dynamic markings *ff* and *ff*. The bass staff begins with a bass clef and contains notes with dynamic markings *ff* and *ff*. The third system has a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with dynamic markings *ff* and *rf*. The bass staff begins with a bass clef and contains notes with dynamic markings *ff* and *rf*.

(E.) A correct study of these scale passages makes necessary a smooth connection of the last sixteenth (8th) of the second with the first sixteenth (9th) of the third quarter, similarly of last and first sixteenth of fourth and first quarter. The extension of hand must commence after striking the 7th sixteenth of each group to avoid jerking.

(F.) These measures should be studied by both hands separately at first, and when played together the tones of right and left hand precisely coincide.

N. B. After this and the preceding study can be played in slow time without errors they should be tried gradually faster until a high degree of celerity is reached; also the dynamic marks (*p* < *f* &c.) should then be carefully observed.

Chant du Berger

M. DE COLAS.

Revised by the Author,

Con espress.

f Ped. Ped. Ped. *

f Ped. * Ped. Ped. Ped. cres.

sf ad lib. Ped. Ped. Ped. *

a tempo.

p rit. Ped. Ped. Ped.

p Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. The treble staff features a complex melodic line with many slurs and fingerings (1-5). The bass staff has a simpler accompaniment. Pedal markings are present: *Ped.* under the first, second, and third measures of the bass staff, and *Ped.* and *Ped. Ped.* under the final two measures. A *rit.* (ritardando) marking is at the end of the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff begins with a *a tempo.* marking. The first measure of the treble staff has a *f* (forte) dynamic. The second measure of the bass staff has a *pp* (pianissimo) dynamic. Pedal markings are present: *Ped.* under the first, second, and third measures of the bass staff, and *Ped.* under the fourth measure.

Third system of musical notation. Treble and bass staves. The treble staff contains complex melodic lines with many slurs and fingerings. The bass staff has a simpler accompaniment. Pedal markings are present: *Ped.* under the first, second, and third measures of the bass staff, and *Ped.* under the fourth measure.

Fourth system of musical notation. Treble and bass staves. The treble staff contains complex melodic lines with many slurs and fingerings. The bass staff has a simpler accompaniment. Pedal markings are present: *Ped.* under the first and second measures of the bass staff, and *Ped.* under the third measure.

Fifth system of musical notation. Treble and bass staves. The treble staff contains complex melodic lines with many slurs and fingerings. The bass staff has a simpler accompaniment. Pedal markings are present: *Ped.* under the first measure of the bass staff, and *Ped.* under the third measure. The system ends with a *p* (piano) and *pp* (pianissimo) dynamic marking. A star symbol (*) is at the bottom right of the page.

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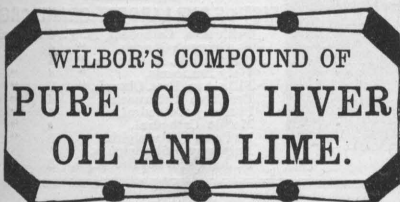
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MUSIC IN ST. LOUIS.

THE first and not the least interesting event we have to chronicle was the appearance, for the first time before a St. Louis audience, of Dr. Louis Maas, now of Boston, in two piano recitals at Memorial Hall, on Feb. 28, and March 1. The programmes were the following:

FIRST CONCERT.—Variations for two Piano-Fortes, on the Menuet Theme of Beethoven's Sonata, Op. 31, *Saint Saens*, Mr. Kunkel and Dr. Maas; Sonata, G minor, Op. 21, Allegro—Intermezzo—Scherzo—Finale, *Schumann*; Grand Prelude and Fugue for Organ, A Minor (arranged for piano by Liszt), *Bach*; Menuet, B minor, *Schubert*; Barcarolle, G minor, *Rubinstein*; Norsk Bondedans (Norwegian peasants' dance), *Maas*; Paa Bandaksvandet (on Bandak's Lake), *Maas*; Folkedans (Norwegian National Dance), *Maas*; Soiree de Vienne, d'apres Schubert, *Liszt*; Nachtfalter, Strauss Waltz for Piano, *Tausig*; Marche Militaire, *Tausig*; Moment Musical, *Schubert*; Valse Caprice, *Rubinstein*; Danse Macabre, for two piano-fortes, *Saint Saens*; Ride of the Walkyries, for two pianos, by Ehrlich, *Wagner*, Mr. Kunkel and Dr. Maas.

SECOND CONCERT.—Nocturne, G minor, Op. 37, No. 1, *Chopin*; Scherzo, B minor, *Chopin*; Impromptu, B flat, Op. 5, No. 2, *Maas*; Carneval, Op. 9, Preamble—Pierrot—Arlequin—Valse Noble—Eusebius—Florestan—Coquette—Replique—Sphinx—Papillons—Lettres Dansantes—Chiarina—Chopin—Estrella—Reconnaissance—Pantalon et Columbine—Valse Allemande—Paganini—Aveu—Promenade—Danse—Marche des "David's boulder" contre les Philistins, *Schumann*; Gavotte Celebre, G minor, *Bach*; Novelette, in F major, *Schumann*; Novelette, in E major, *Schumann*; Spinning Song, from "Flying Dutchman" of Wagner, *Liszt*; Etude No. 12, Op. 10, for left hand, *Chopin*; Etude No. 12, Op. 25, *Chopin*; Paa Saeteren (Norwegian Romance), *Maas*; Erl König (Erlking Song of Schubert, for piano), *Liszt*; Waldesrauschen Etude, *Liszt*; Paraphrase de Concert on "Midsummer Night's Dream" (music of Mendelssohn), *Liszt*.

Dr. Maas is, in the best sense of the word, a musician. He reminds one very strongly of Bülows intellectual and yet passionate playing. Does Boston know what a pianist it has in Maas? We read the Boston papers and we see Sherwood, Sherwood, Sherwood, and only occasionally Maas and others; and yet six Sherwoods would hardly make half a Maas. We stood near Mr. Kieselhorst, the Miller agent, who managed the concert, at the close of the first recital, when two gentlemen with whom we have no personal acquaintance but reputed competent musicians, unbeknown to each other, successively expressed to him about the opinion we have just emitted. We know that others suggested to Mr. Kieselhorst that he get Maas to return in the place of Sherwood, though we do not know what, if any thing, Mr. Kieselhorst has done about it. For ourselves, we are willing to give Mr. Sherwood another chance to show what he knows, or does not know, though we should feel much greater satisfaction in the playing of an artist like Maas. We can not go into details, in the account of these concerts, although they deserve detailed mention. We will only add that the manner in which the selections for two pianos were played in the first concert was a matter of universal comment; the ease and accuracy with which these artists, who had never before played together, seeming phenomenal, and that Dr. Maas' compositions showed him to be a composer of no ordinary caliber.

MERCANTILE LIBRARY HALL was filled to overflowing, on the evening of March 23d, the occasion of the fifth orchestral concert of the St. Louis Musical Union. The programme was as follows:

PART FIRST.—1. Overture to Shakespeare's Richard III, *Volkmann*, Grand Orchestra; 2. Danse Macabre—Poeme Symphonique, *Saint Saens*, Grand Orchestra; 3. Fourth Concerto for Piano, (D Minor, op. 70), *Rubinstein*, Miss Lina Anton, with Orchestra Accompaniment; 4. Grand Aria, "Cupa Fatal Mysteria," *Centenure*, Mrs. M. E. Latley.

PART SECOND.—Overture, "Cinq Mars," *Gounod*, Grand Orchestra; 6. Tenor Solo, "Were I a Dream," *Westmeyer*, Mr. Philip Branson; 7. Introduction to Third Act of Lohengrin, *Wagner*, Grand Orchestra; 8. Grand Fantasia for Flute, *Bucher*, Mr. Dabney Carr; 9. Second Hungarian Rhapsody, *Liszt*, Grand Orchestra.

The novelties for St. Louis were the Volkmann Overture, the Rubinstein Concerto, and the Overture to "Cinq Mars."

The concert, in its execution, was a very unequal one, ranging from the first overture, which was admirably done, the tone picture brought out in all its beauty of light and shade, evidencing on the part of the conductor, a close study and genuine understanding of the score, and a thorough drilling of the orchestra, to the Second Hungarian Rhapsody, where it seemed that it was literally "every man for himself, and the devil take the hindmost." The entire orchestra, from first violin to base drum, seemed, in this number, to wish to assert the rights of property by showing that they could do what they pleased with their own instruments. It was funny, but it was not the Second Hungarian Rhapsody.

The introduction to the Third Act of Lohengrin was very fairly executed. The *Danse Macabre*, with the exception of the harps, which might as well have been in Africa, for all the effect they made, was very creditably played. If played again, we would suggest that the solo violin part be doubled, or that the soloist be instructed to draw more tone from his instrument. Piano concertos are, at best, ungrateful, and Miss Anton had before her an ungrateful task in the Rubinstein concerto. That she should have undertaken it at all is a credit to her bravery; that she should have played it as well as she did is a credit to her skill. We are not prepared to say that with more rehearsals the concerto might not have been made a success, but we are reluctantly compelled to say that, as it was, it was disappointing. Whether the orchestral accompaniment was too loud, or Miss Anton's playing too weak, we can not say, but the fact remains that in the passages where the piano should have most shone, it was inaudible. This was especially noticeable in the finish (the last four pages) of the first and third movements.

At the close of the concerto, Mr. Waldauer, on behalf of the Musical Union, tendered a benefit to Miss Anton. This was a graceful compliment, not only to her, but to her father and brother as well, who have been active and valuable members of the organization since its inception. We hope that, at her benefit concert, Miss Anton will play some selection which the orchestra will not drown; we are sure such a selection would best please her audience.

Mr. Dabney Carr's playing of the Bucher Fantasia (or Paganini's Witches' Dance), was an exhibition of virtuosity remarkable for an amateur. He has a tone which would be the envy of many eminent professionals. Mrs. Latley sang very acceptably indeed. She gives evidence of thorough schooling, as well as natural talent. Mr. Branson sang well—but not

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very well—we have heard him sing much better, and should be unwilling to take his singing of the ballad "Were I a Dream" on this occasion as a criterion of his abilities.

One more concert will close the list of the concerts of the Musical Union. Our readers may not always have agreed with our short criticisms of the concerts already given, but they have, we feel sure, given us credit for honesty of purpose, independence of thought, and fearlessness of speech. It would be easy to find fault with the entire series of concerts, if we were so disposed, for it is always easy to blame. But, whatever the shortcomings of the Union, or of its performance, it remains true that it has given us the best music which St. Louis has had for many years. It remains true, also, that to Messrs. Waldauer and Carr is due the credit of making a success of this undertaking. Now, the St. Louis musical public owes something to these gentlemen, and that debt ought to be recognized (we say recognized, not paid) in some tangible shape. We trust it will be, and that soon.

The Strakosch Opera Company played one week, beginning March 13th, at the Olympic Theatre. With the exception of Friday night, the audiences were not large. A number of causes doubtless conspired in bringing about this state of things, not the least of which was the theatre itself. The Grand Opera House and the Olympic are under one management, but the management, probably thinking that the opera would draw anywhere, instead of putting it where it belonged, in the comfortable Opera House, sent it into the other old den which they dignify with the name of theatre. We know of numbers of people who did not attend a single opera, although they usually patronize Strakosch, solely because they would not be made the fools of Messrs. Spalding and Norton, and be driven into such an old hole as the Olympic. The local management may have made money by their little scheme, but it cost Strakosch hundreds and perhaps thousands of dollars.

The operas given were, Monday, *Lucia*, Tuesday, *Faust*, Wednesday, *La Traviata*, Thursday, *Un Ballo in Maschera*, Friday, *Il Flauto Magico*, Saturday m-tinee, *Il Barbiere*, and Saturday night, *Il Trovatore*. It is to be noted that the programmes given were those advertised in advance, a keeping of faith with the public which other managers would do well to imitate.

Strakosch presented an array of artists superior far to that of Mapleson, but with inferior support in the chorus and orchestra. Mme. Gerster, who appeared in *Lucia*, *Traviata*, *Flauto Magico*, and *Barbiere*, deepened the impression which has heretofore been made by her immense talent and flexible voice. She was poorest in *Traviata* and most brilliant as Rosina in *Il Barbiere*.

Mlle. Leslino, who sang in *Faust* and *Un Ballo*, made a deep impression. We had never heard the last act of *Faust* sung as it should be until we heard her sing it. Most *Margheritas* fall flat in this act; Leslino's remarkable dramatic talent makes it the climax (as it should be). In the *Masked Ball* she made of her part all that could be made of it, and scored a great success.

Giannini is one of the best tenors we have heard. His voice is clear, strong and sympathetic, and his histrionic powers are much above the average. He sings with such abandon that we fear he will wear his voice out and break down in the course of a few years. For our own sakes, as well as for his, we wish some one would suggest to him the propriety of saving himself. The other tenors, Perugini and Lazzarini, were not so satisfactory. Lazzarini especially was inadequate to the roles he undertook. Messrs. Sweet and Hall, and Signori Carbone and Mancini, did all their parts admirably. Among the minor engagements, Signori Ricci (Miss Bertha Schumacher) and Signorina (or Fräulein) Van Arnheim (Miss Kate L. James), deserve mention in this place as being old St. Louis girls. Miss James, as Leonora in *Provatore*, gave promise of success in this new field, while Miss Schumacher as Azucena, gave evidence of considerable growth since we last heard her, some three years ago.

The St. Louis College of Music, whose Director is Robert Goldbeck, gave a Third Soiree Musicale on Wednesday, March 8th. It was beyond comparison the most successful, bringing out additional numbers of piano pupils and singers of excellent training. Mr. Goldbeck himself played two pieces and an encore, all enthusiastically received. Mr. Thomas Moore won golden laurels in his fine rendition of Beethoven's Sonata, op. 53. The piano pupils were: Miss Emma Carter, Miss Alice Beach, Miss Elma Edwards and Miss Millie Garesché. The singers: Mrs. Albert F. Dean, Miss Cornelia Petring, Miss Henrietta Leisse, Mrs. Goldbeck, and Messrs. Oscar and Otto Bollman. Miss Jessie Foster was on the sick list.

The Beethoven Conservatory gave a soiree at Memorial Hall on March 9th, which was in every respect successful. One of the most taking numbers on the programme was Strelezki's Valse Caprice, of which the Republican said: "The performance of Miss Samuels was a pronounced success, and the thorough execution, at once free and sure, displayed in the rendition of this difficult composition, was fully worthy of the hearty commendation of the audience." Miss Nellie Strong, a recent addition to the corps of teachers, rendered Chopin's Ballade in G. minor in capital style, and showed herself not only a piano player but a pianist. The vocal and violin selections were given in good style. The Beethoven Conservatory is a growing institution, not only in the number of its pupils, but also in its standards of excellence.

A very foolish and undignified dispute, in passable and very bad English (but little of the former and a great deal of the latter), has been going on in the columns of the *Missouri Republican* between several local teachers of vocal music. The ostensible subject of the discussion is the "abdominal method" of breathing, but its transparent objects is to obtain some cheap advertising, and its only result, to show that the parties to it possess a great amount of bad temper, very little knowledge of the subject, and still less power of expressing that little. We are astonished that the *Republican* should have opened its columns to so much badly written rubbish, and so many disgusting personalities.

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**ANSWERS TO CORRESPONDENTS.**

MARY P., *St. Charles*: "Lohengrin" was first performed at Weimar, Germany, in September, 1850, through the influence and under the direction of Liszt.

L. N. S., *Quebec*: The oldest musical paper published in the English language is, we believe, *The Musical World*, of London (Duncan, Davison & Co., present publishers). It has been in existence forty-six years this month.

"QUIDNUNC," *St. Louis*: The largest musical library is, we believe, that of the *Paris Conservatoire*. It contains over thirty thousand volumes besides a large collection of manuscript compositions. M. Gustave Chouquet an eminent writer on musical topics is the librarian.

J. B. L., *St. Louis*: Which do we consider the better pianist, Sherwood or Maas? Maas, of course. Don't give us such easy questions. But why do you ask? If, after hearing both, you can not form your own judgment, we fear you don't know the difference between a musician and a music box.

JENNIE J., *New Orleans*: The Gewandhaus Concerts are so called from the place in which they are held—the ancient armory of the city of Leipzig. They have been in continuous existence since the latter part of 1781. Carl Reinecke is the present conductor. They are considered one of the most important musical institutions in Germany.

L. J., *Vandalia*: The agent of the Weber in St. Louis, as you might have ascertained from our advertising columns (they are good reading), is A. Shattinger, 10 S. Fifth Street. He keeps a full line of the different styles, and you can buy as cheaply in St. Louis as you could in New York. It is true, as advertised, that the Strakosch Opera Company and Emma Abbott use the Weber. Artists rate the Weber as a first class instrument. Our publishers are not interested in any piano.

CHAS. N. J., *Milwaukee*: (1) "What is the best edition of 'Burrows' Primer?" Don't know; they are all very bad. (2) "What do we think of Mathews' 'How to Understand Music'?" We think it a capital book, though not a perfect one. But remember, it does not pretend to teach music in the ordinary sense. (3) "What is the best musical dictionary?" In English, Groves'. (4) "What are the three best text-books for a student of harmony?" 1st, "Goldbeck's Harmony." 2d, "Goldbeck's Harmony." 3d, "Goldbeck's Harmony."

N. A., *Detroit*: You say: "In your accounts and criticisms of musical performances I have often come across the term, *phrasing*. I am not sure I understand it. I have asked two teachers of music and each gave me a different answer. Will you be so kind as to explain in the REVIEW?" Kindness is our principal failing, and we'll try to give you a brief explanation. A literary composition, for instance a poem, is made up of sentences and those sentences of phrases. These are indicated by the punctuation. The reader of a poem, if he reads it intelligently, will preserve the accent or swing of each foot and of each verse, and at the same time heed the punctuation and note the sense of the words, so as to give emphasis to those that convey some emphatic idea. A musical composition is also made up of short sections, called phrases, and the proper reading of such a composition demands the understanding and observance of those divisions, of their relative importance, of their interdependence, and of the proper accentuation of each part of each phrase. Now, just as some readers mumble along in a dreary monotone, and others rant in a way which makes their exaggerated emphasis more ridiculous and no less incorrect than the school-boy mumble of the former, just so some players and singers misread, misaccent and misemphasize musical productions. No one can be considered a good reader, however fine his voice and correct his pronunciation, unless he conveys the author's meaning; so too no one can be called a good player or singer, no matter how perfect his technique or method, i. e. the means of rendering, may be, until he is able to render by proper phrasing, accent, etc., the musical idea of the author of the composition.

A SIMPLE process for ebonying wood is given in the *Art Interchange*:—"The wood is first stained with a decoction of logwood, which may be purchased from any druggist. It is dissolved in warm water until all has been taken up that the water will hold. Application to the wood is made freely with a large, soft, bristle brush, and the surface is rubbed with a cloth to prevent the formation of a gummy coat thereon. After the article has been left to dry for a few hours the second application, which consists of vinegar in which a quantity of nails or clean filings have been soaked for several days, is also freely laid on with a brush. The moment the vinegar touches the wood it combines with the logwood solution in the pores, making an ink which is a permanent black stain. The influence of the iron in the vinegar is all-important. If any tendency to greyness is noticed a second treatment is necessary; but this seldom happens. When perfectly dry the article is varnished and rubbed down, or finished with furniture oil well rubbed in. Cherry is considered the best wood for ebonying. Whitewood, maple and beech are used with good effect. Any close-grained dense wood will answer; ash, chestnut and oak are not suitable. This process, it is said, is used for fine ebony and gold cases." In England pear wood is, of course, generally used for ebonyized veneers.

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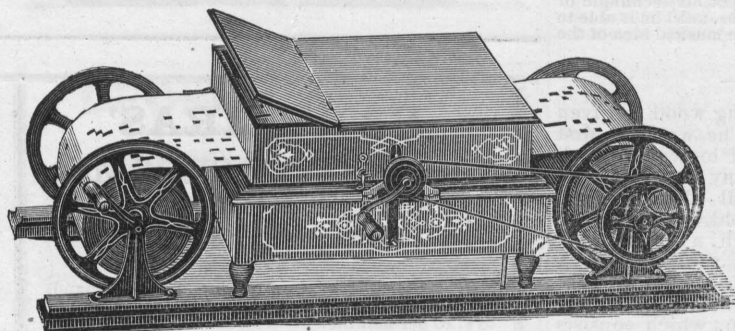
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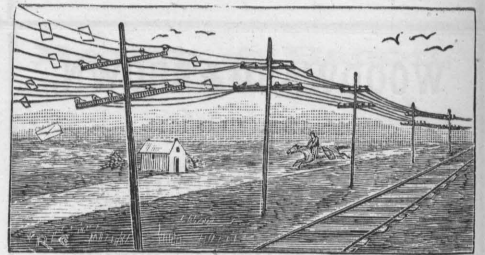
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CORRESPONDENCE.

BOSTON.

BOSTON, March 22, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—Boston has been in the throes of a musical quarrel for the past month, and has at last brought forth a permanent orchestra. The quarrel has proceeded in the manner in which it was attempted to do this. At first, the proposition was that the members of the Boston Symphony Orchestra should sign a contract to give four days' time each week, to Mr. Henschel, and should have no other gods (or directors) but him for that time. This was a plan which would elevate the Boston Orchestra at the expense of crushing out the Philharmonic, the Harvard, and other orchestras and musical organizations. It was also proposed, if the men declined to accept the proposition, to import an orchestra from Germany, at German prices. This meant better music, but it also meant a severe blow at the prosperity of musicians. They would be "ruined by Chinese (in this case German) cheap labor." So the critics and newspapers raised a lamentation (I lamented with the rest), beside which the lamentations of Jeremiah were as nothing. Messrs. Henschel and Higginson gave ear to the cry, and have retracted the obnoxious proposition and conciliated their rivals, and will start a permanent orchestra without treading on the corns of anybody. This gives an enormous music future for 1882-83 to Boston, for the reorganized orchestra promises one concert and two public rehearsals per week for twenty-five weeks, besides which the other organizations also propose an increase of their work. Boston is now really a leader in music, as far as its performances go, but the critical character of the Boston audiences is as yet a myth. They flock in great numbers to any important concert, but they applaud, or refrain from applauding, without real discrimination. An example of this was seen in the last concert of the Boston Symphony Orchestra, where one of the largest audiences of the year was gathered (hundreds being turned away unable to gain admission), and where the wildest enthusiasm prevailed, in spite of the fact that there were many errors in the performance. But I do not think it right to cast too many stones at the performance, for it was Beethoven's Ninth Symphony, which is so full of difficulties that I despair of hearing it perfectly given. The last movement taxed the singers to the utmost, and caused one of the soloists to break badly. The rapid pace at which the second movement was taken spoiled the horn figures, and that instrument was in a chronic state of sputter. Nevertheless, the work, and the conductor, received a degree of applause which amounted to a furore.

THE PHILHARMONIC SOCIETY

have been giving some excellent concerts. At the last one they gave Paine's Symphony in C minor, conducted by the composer. The more I study this work, and the second ("Spring") symphony of the same composer, the more I am convinced that he is to be ranked among the great ones of the age in the art of music, and I hope that Herbeck in Vienna, may fulfill the thought he has, of bringing out the two works there. They will stand worthily besides the works of European composers. I find much in the first symphony (particularly in the employment of the wood wind in solo phrases and figuration), which reminds us of the poetic and quiet genius of Goetz. The *Adagio* is one of the most symmetrical yet moving pieces of symphonic writing that I have heard in recent works. Fortunately Prof. Paine is removed from the fate of Goetz, the necessity of waiting for posthumous recognition. His position at Harvard College gives him a leading rank in American music, and also allows him leisure to pursue the higher walks of composition without being hampered by cares. But another symphonic composer has sprung up in Boston.

The Harvard Symphony Orchestra recently gave the first symphony (just completed) of Mr. G. W. Chadwick, a young composer, who has won high rank by his overtures and string quartets. In this, his first work of such magnitude, there are some dry spots, but the whole is something of which he may be justly proud. Its first movement has well-chosen themes and an interesting development, but its chief charm lies in its *Scherzo* and *Adagio*. These two movements are full of melody, yet are treated with sufficient contrapuntal work to make them acceptable to musician and non-musician alike. The *Scherzo* ends after the trio without a return to its first movement and its canonic coda is of unexpected effect. The last movement is rather too much developed, and shows more learning than spontaneity. The work was given with only two rehearsals and some errors were left in the parts, which naturally led to a few roughnesses in the performance. Mr. Chadwick is doing some good work in another direction. His composition classes at the New England Conservatory of Music are attracting the attention of many of the pupils of that institution (there are 900 there at present) and causing many embryo composers to avoid adding to the trash which has been only too copious in the musical catalogues of America, and which I believe is passing away, gradually, but forever.

Among the recitals at the institution just mentioned I must give a word of praise to one given by Mr. A. D. Turner, who, although suffering terribly from rheumatism, played with much delicacy and feeling, and whose pupils did honor to their teacher by their performance. Mr. Bendix (also a teacher in the classes) has been giving some recitals with excellent results in Baltimore and Brooklyn.

I have abused the discrimination of the Boston audiences; I must close my letter by paying tribute to their calmness in a trying emergency. At the first concert of the

PATTI OPERA SEASON,

after the first act of "Traviata" had been performed, the curtain took fire. There was an audience of about 5,000 people present; the great Mechanics building was crowded, a single rush and there might have been loss of life to record. I can

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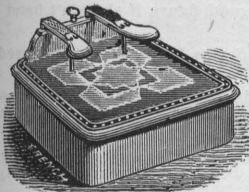
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aver that I did not hear a single shriek, nobody fainted, and few left their seats. Amid cries of "sit down," "there's no danger yet," "keep cool," etc., a gang of men pulled down the blazing material before the flames could reach the scenery, and trampled out the incipient conflagration. If the mere alarm of fire causes dreadful panics, it is worthy of record that on this occasion its actual presence produced none.

The Patti season is a great, popular and fashionable success, but I think the hall chosen is far too large for opera. The play of feature, the finer points of action, and the sweetest nuances of the singing are lost. *La Traviata* was spoiled materially by the incident noted above, since all the subsequent scene-setting was necessarily done in sight of the audience, and it was quite disenchanted to see men in their shirt sleeves fitting up the room, couch, and medicine to aid in the death of poor Violetta. Many were curious to see how the end would be managed. How could Violetta die on the stage and get off without a curtain to hide her movements? Would the weeping mourners be obliged to dry their tears in full sight of the audience? No; for a flat scene was pushed before the deceased and her friends, under the friendly cover of which they left the stage. This unexpected denouement aroused shouts of laughter instead of the requisite tears for the betrayed one.

There have been other concerts here, without number; but, in a short monthly letter, I despair of noticing all, so I must content myself with giving you this short sketch of the leading musical incidents, and leave the rest to the imagination of your readers, which I hope will be lively enough to fill in the chinks.

COMES.

BALTIMORE.

BALTIMORE, MD., March 27, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—There is a mutual admiration society here called the Piano Teachers' Union, composed of about a dozen of mediocre teachers, who meet at a private beer garden to concoct schemes with which to gull the public, and advance their own interests. Ostensibly for the protection of the public from impostors and incompetents, they skillfully turn attention from themselves by raising the old cry of "stop thief." One of their number, a violin player, recently lectured to the other eleven, on United Piano Instruction; it is needless to say that this individual had adopted the profession of piano teaching, and made a specialty of United Piano Instruction. Read the following quotation from his self-advertisement, in the shape of a lecture, which he contrived to have published entire in one of the weekly papers: "There are many music-loving people, who have not the means to pay the price demanded by a good teacher, and it is just among this class that the charlatan selects his victims. To do away with these, Wandelt, a teacher in Breslau, Germany, originated the plan of having four, six, or even eight pianos in one room, each piano having a hand-guide to support the wrists of the pupil, and all playing together the same piece, the Metronome keeping them in strict time. This is the United Instruction, which method just meets the two-fold want: Competent instruction for a low price, while at the same time the teacher receives his just compensation."

Every intelligent musician knows that a metronome is an instrument used to determine the movement of a piece of music, and was never intended to beat time to play by; also, it has been universally conceded that four, or six, or eight different scholars can not properly take lessons on a similar number of pianos at the same time, in the same room, from one teacher. It is not a new thing. Years ago the same idea was agitated in this city by an erratic professor. Some people called him an ass. Probably the worst feature of the whole affair was the acquiescence of the other members of the P. T. U., who, in their heart, knew the system advocated to be a humbug; and had it been practised by any other than one of their own number, would have fiercely attacked it.

The following programmes of the Peabody Conservatory of Music Symphony Concerts may be of interest to your readers. March 11, 1882: Franz Schubert, Symphony C., Major No. 9; Richard Wagner, Faust Overture, D. Minor; Three of Robert Schumann's Songs sung by Miss Letitia Louise Fritch; Ricordanza and Tarantella di bravura, by Franz Liszt; performance on the piano by Madame Madeline Schiller.

March 25, 1882: Robert Schumann's Symphony in E flat, Major No. 3, Opus 97; five songs by the same composer; three piano compositions by Franz Liszt. The songs were sung by Miss Little. The piano pieces were played by Miss Cecilia Gaul. This being the latter named lady's native city, she was received with great favor.

A concert, under the direction of Mr. Chas. Van Leer, at the Concordia Opera House, March 3d, was agreeable and successful. The participants were: Prima donna, Mrs. Sarah Schloss Metzger; alto, Mr. Karl Zimmerman; tenor, Mr. Louis Blumentberg; violoncellist, Mr. Geo. Schaefer.

Mr. James Butler, a very promising young American, gave an Organ Recital at Brown Memorial Church, March 6th, previous to his departure for Boston to study the Pipe Organ with Mr. Eugene Thayer. He gave, in good style, selections from Bach, Handel, Gullmunt, Meyerbeer, Auber, and Thayer. He was assisted by Mrs. J. W. Mealy, a very pleasing cantatrice.

The Oratorio Society got hold of a hard nut to crack, when they took hold of "Israel in Egypt," but they are steadily overcoming obstacles, and will doubtless sing it creditably at their concert in April, and at the New York May Festival. Trade quiet.

OCCASIONALLY.

THE ORGANIST'S DILEMMA.

A GOOD story is told by one of the southern D. D.'s. He was pastor of the Church in the City of C—. The organ loft and choir gallery were immediately in the rear of the pulpit, and a little elevated above it. The organist was a German, who, though a fine performer, was not remarkable for great presence of mind and was easily disconcerted. The hour for afternoon service had arrived, and, though the organist was in his place, the choir had not arrived. By some mishap, also, the key of the organ had been misplaced. The minister, not knowing these facts, slowly and solemnly rose, and, after announcing a hymn and reading it through to his seat. There was no response from the organ or choir. Silence reigned supreme. Time passed on. The minister and congregation were becoming uneasy. All eyes were turned to the organ loft. At length the organist, with a fidgety manner and face as red as a beet, came to the railing in front of the loft, and in a tone evidently intended as a whisper, but which was distinctly heard by all, made the following startling announcement: "Mister breecher, mister breecher, ve von't have no singing dis afternoon. De kev not coomed, and de lady vat sings de sobrano bees not coomed, and the rest of the peoples vat sings be not coomed, and de organ bees not obened, and ve von't have no singing dis afternoon, mister breecher. dat's so." The effect may be readily imagined.—Ez.

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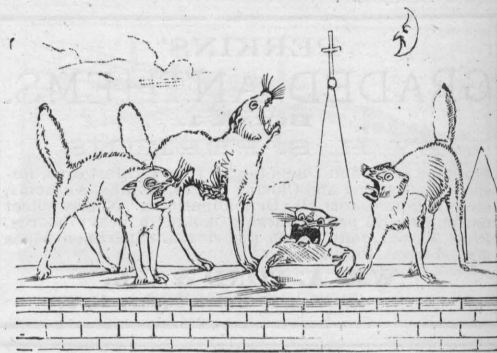
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Have quite a dizzy pate next day.

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A CANNIBAL advertises in the *Boston Herald* for "a man used to frying, for a lunch counter."

"Do as ye would men should do unto you" is a glorious precept. Is this the reason women kiss each other when they meet?

No circus is complete without a beautiful woman, and Fogg, who is posted, says wherever a beautiful woman is you may look out for a circus.

LADY lodger—"Your dog, sir, is unbearable. He howls all night." Male lodger—"Indeed!" Well, he might do worse than that; he might play the piano all day."

A FASHION item says some spring dress goods contain pictures of cows. Our slangy contributor thinks an overdress made of such stuff would look bully.—*Norristown Herald*.

"WHAT'S the difference," asked the teacher in arithmetic, "between one yard and two yards?" "A fence," said Tommy Beals. Then Tommy sat on the rule fourteen times.

WHERE are the lady composers?" asks the *New York Musical and Dramatic Courier*. "Can not the sex produce them?" "It seems not," replies the *Folio*. Well, then, who can?"

A SWEET temper hides the freckles of the homeliest girl.—*Elmira Advertiser*. That's a yarn, and you can't fool the girls with it either; they'll stick to the powder and the powder will stick to them.

MRS. PARTINGTON went recently to a chemist for some more "venom extingisher." She said the cockroaches "enumerated so fast" that she was "impelled to get something to asperse them."

'GERSTER is a great actress; see her pants, how natural!" said a youth to his companion, as the *prima donna* gasped in the death scene of *La Traviata*. And he wondered that she had nothing to say.

It is the little things that fret and worry us. A three year old boy may keep a man in perfect misery, whereas no such trials would accompany the presence of his eighteen-year-old sister.—*Philad. Iphig News*.

FARMER. (who has directed Patrick to yoke the oxen)—"What are you carrying that club for?" Pat—"Faith, sur, how will I ever get the contrivance on thim, if I don't knock thim prongs off the heads o' thim?"

A HARDENED wretch:—"Does our talk disturb you?" said one of a company of talkative ladies to an old gentleman sitting in a railroad station the other day. "No, ma'am," was the naive reply, "I've been married nigh onto forty years."

A MEMBER of a fashionable congregation called at a music store and enquired, "have you a pi-ee called the song of Solomon?" adding, "Our pastor referred to it yesterday as an exquisite gem and my wife would like to learn it."

A MEDICAL certificate is among the treasures of the London General Postoffice, worded as follows: "This is to certify that I attended Mrs. — in her last illness, and that she died in consequence thereof.—*Syracuse Herald*."

APPROPRIATE: A Philadelphia boy was asked if he ever prayed in church and answered, "Oh I always say a prayer like the rest do before the sermon begins." "Indeed," responded the astonished querist, "what do you say?" "Now I lay me down to sleep."

COLUMBUS made the egg stand, but Italians of less renown have made the peanut stand. And who now was the immortal genius that made the clothes stand? N. B. The man who wrote this joke is dead, so don't come shooting around the Review office. The author never had any connection with our paper.

THE Boston Methodist Missionary Society received quite a shock the other day, when its secretary read a note just handed in by a sea captain. It was written by the chief of a large island in the South seas, and in which he pithetically requested that, if no more missionaries could be sent this year, for heaven's sake to forward some canned pork, as the winter had been a very hard one, indeed.

THE effect of that chorus of, "The Messiah," says the naughty man of *Church's Musical Visitor*, was rather curious when the gentlemen of the tenor all emphatically asserted, "Unto us a son is born," receiving as positive a response from the alto that they were not behind, and "Unto us a son is born." The soprano were not going to be out of fashion and as much as to say: Gentlemen and ladies, you are not ahead of us a bit; Unto us a son is born." There were several bachelors among the base—rather modest boys, too, some of them—but they could not be left behind by all their neighbors, so they risked the assertion that "Unto us a son is born;" and then all hands joined in a jolly round of repetition of the glad news in every imaginable form of expression. Hope all parties are doing well.

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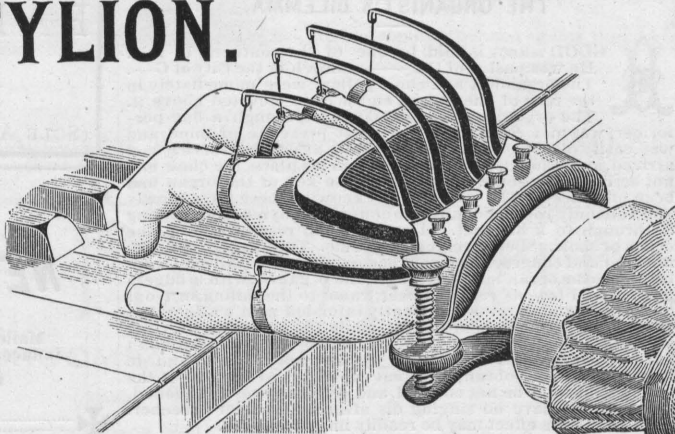
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A YOUNG man proposed for the hand of a beautiful girl. As she hesitated about replying, he said: "I await your answer with bated breath." The girl, who is a good deal of a humorist, said: Well, Mr. Man, you will have to bait you breath with something besides high wines and Limburger cheese to catch your humble servant. Good evening."

WHEN the Jenkins girl was whaling away at the piano and pestered the next door neighbor, the next door neighbor came out on the steps, listened to the notes a minute, looked up to the Jenkins girl's mother, who was at the window and said: "Got plumbers at work in your house, haven't you?" No wonder those families don't speak now.

CURRAN once said to Father Leary: "I wish, reverend father, that you were St. Peter, and had the keys of heaven, because then you would let me in." The shrewd and witty priest saw the sarcasm, and turned its sharp edge on the skeptic by replying: "By my honor and conscience, sir, it would be better for you that I had the keys of the other place, for then I could let you out."

A PARISIAN, after arraying himself elaborately with gaiters, game bag and gun, accompanied by his faithful dog, went forth to hunt, but shot nothing. Deeming it unsatisfactory to return empty handed to the house, he stopped at the market and bought a hare which he presented to his wife. "Ah," said his wife, "so you killed it?" You did right. It was high time. He is beginning to decay."

THE VOX HUMANA STOP.—When Hopkins was organist of St. Abednego's church, he gave a concert for the benefit of the Sunday School. Hopkins would fib sometimes, and he had told his brother organists that he had a *vox humana* stop in his organ. As several of them were coming around to the concert, Hopkins determined to prevent their detecting the deception, so he engaged a friend of his, who sang tenor down at the negro minstrels, to come up and get into the organ case and sing. It was arranged that Hopkins was to give a certain signal, and that the minstrel was to tune up and warble an air, while Hopkins went through the motion on the keys. When the concert came off, the scheme worked splendidly. Everybody exclaimed, "How beautiful!" "Elegant, isn't it?" "Sounds exactly like a human voice." Then there was an encore, and another air was sung. Right in the middle of it the *vox humana* stopped suddenly. Then it was heard swearing and using the most dreadful language inside the organ. Then it yelled for help, and Hopkins dashed around to the rear to ascertain what was the matter. He found that his man had been standing on the bellows, and that the blower had objected to the extra weight, and finally began to combat with Hopkins' friend; and now the bellows-blower had the *vox humana* stop down on the floor inside the organ, and he was nibbling at the *vox humana*'s nose, and rolling him around against the pipes and among the machinery in a manner that threatened general demoralization to the machine; and the more the combat deepened, the louder the *vox humana* stop howled. They were separated by the wardens, and the concert proceeded in a minor and melancholy key. But the next day they discharged Hopkins from St. Abednego's; and now he wishes the bellows-man had smothered the "minstrel" on the spot.

UNDERTONES.

THE harmonic overtones which accompany a musical note are a well-known phenomenon, and their nature has been made pretty clear. There is another phenomenon presenting a certain analogy to this. It has lately been studied by a German physicist, Herr Auerbach, who applies to the notes generated the corresponding name of undertones. These undertones may be had by striking a tuning-fork vigorously, then placing its stem very lightly on a table plate. One hears the lower octave of the fundamental note of the tuning-fork. With suitable materials Herr Auerbach also obtains the lower fifth of the lower octave, and the lower fourth of this tone—that is, the double octave of the fork's tone; in fact, these resonance tones from a series of harmonic undertones. The phenomenon appears to depend essentially on the strength of the vibrations and the imperfect elasticity of the resonance surface of the plate. Herr Auerbach has tried a variety of substances for the undertones with tuning-fork. He finds that some, indeed most, substances give these tones; that some give only a noise, as soon as the vibrations are moderately strong, and some always give the tone of the fork, no matter how strongly this is sounded. Another German observer, Herr von Strouhal, has recently given some attention to a kind of tone not much studied hitherto—viz., those which arise when a rod or the like is quickly swung through the air, or when currents of air impinge on stretched wires or sharp edges, etc. For pureness of tone the swung rod must have all its parts moved with the same velocity, and it must be cylindrical. Herr Strouhal made an apparatus consisting of a vertical wooden column with two horizontal arms, between which the bodies to be forced through the air (mostly wire-) were fixed, and he rotated the frame in its upright position at various speeds. Thus he got notes which rose in intensity and pitch with speed. He found that the pitch of the "friction tone" (as he calls it) is independent of the tension or the wire, likewise of its length. But the length of the wire has a marked influence on the intensity of the tone. The longer the wire the stronger (*ceteris paribus*) the tone. Further the substance of the body is a matter of indifference; but the height of the tone is directly proportional to the velocity of motion, and inversely so to the diameter of the wire. The author finds, moreover, that there is a way of making the "friction tone" produce the wire's own tone—viz., when it is brought up to the same pitch with this (the wire being preferably thin and elastic) and similarly, by raising the pitch gradually higher, the succession of overtones of the wire are generated.

The distinct character of the general phenomena above indicated appears from the fact, among others, that with rising temperature the friction tones become lower. The true nature of these tones is at present somewhat obscure. Herr Strouhal offers with reservation an interpretation of the facts, for which, however, we must refer to his original paper in the *Annalen der Physik und Chemie*.—*Art Journal*.

TERRIBLE.—Such is the term Mr. C. W. Purcell, of the National Stock Yards, Chicago, Ill., applies to his sufferings. He says: I, for one, wish to speak a word of praise for St. Jacobs Oil. I suffered with a pain in my shoulder and arm for some six months, and at times it was terrible. One bottle of St. Jacobs Oil, however, cured me thoroughly.

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MAJOR AND MINOR.

THE new catalogue published by Henry F. Miller is a work of art.

A NEW musical society, the Nuevo Liceo, has been founded at Valencia, Spain.

GEORG VIERLING and H. Hofmann are created members of the Royal Academy of Fine Arts, Berlin.

JENGE HUBAY has been appointed to succeed Vieuxtemps as Professor of the Violin in the Brussels Conservatory.

THE Conservatoire of Brussels celebrated the fiftieth anniversary of its foundation by a festive concert, on the 19th of February.

GOUNOD's new opera, "Lorelei," is now nearly complete. It will be unique among modern operas in at least one respect—the heroine will be a ballet dancer.

PROF. WM. SIEBERT of McCune College, Louisiana, Mo., reports that his music class numbers forty. Not bad for the first year of an institution's existence.

"LARXUIGITS" is the way *Brainard's Musical World* spells sore throat. Does it mean *laryngitis*? Our Mr. Charles Kunkel appears in the same paper as Chas. Rimkul.

MR. LABOUCHERE says that the Duke of Edinburgh has nearly completed an operetta, the scene of which is laid in a Russian village. The plot was suggested by the Duchess.

CLARA LOUISE KELLOGG has postponed her wedding to accept an engagement with the Strakosch Opera Company, with whom she opens in opera in Philadelphia on the 10th of April.

SYDNEY GRUNDY and Edward Solomon have together completed a new operetta, called "The Vicar of Bray." Mr. Solomon is the composer of "Billee Taylor" and "Claude Duval."

RICHARD WAGNER has been spending the winter months at Palermo, where, it is stated, he recently completed the instrumentation of the third (and last) act of his new music-drama "Parsifal."

AN exchange says that the wife of Levy, the cornetist is studying for the lyric stage in Milan. As several women are said to claim the distinction of being Levy's better half, it might be well to state which wife.

GLUCK's "Orpheus," after being newly mounted and carefully rehearsed, has just been revived at the Imperial Opera of Vienna, producing a great impression. The two principal roles were interpreted by Mesdames Papier and Kupfer, both pupils of Madame Marchesi.

THE London College of Organists has announced the Mead-overcroft memorial prize of sixteen guineas for the best anthem adapted for parochial use. The competition is open to all composers, and manuscripts must be sent in before May 1. A prize of ten guineas (open to members of the college only) is also offered for the best postlude for the organ.

THE Paris Opera has recently purchased for its library a complete collection of all the opera libretti, ballets, cantatas or other lyrical pieces, which have been played in the theatres of Milan, from their foundation to the present. The collection contains about 2,800 libretti, bound in 178 volumes and was made by Lodovico Silvestri, one of Rossini's biographers.

SOME time since, Clara Louise Kellogg confessed to being engaged to one Whitney of Cleveland, now she says she has an engagement with Max Strakosch; and Strakosch a married man too! The giddy, giddy girl will get up a row between these two youths yet. We know Max and don't know the other fellow, therefore, we say in advance that the REVIEW will side with Max.

IT is rumored, says the London *Musical World*, that Mr. Gladstone intends to offer a peerage to Sir Moses Montefiore. Every Englishman will hope that the rumor is true. Mr. Gladstone could not pay a more graceful compliment to the distinguished man, who is not only beloved by the Hebrew race throughout the world, but has earned the respect and esteem of everyone who has heard his name. And who has not?

KULLAK, whose death we recorded in our last issue fell, a victim to apoplexy. On the day before his death, he was teaching in his Academy till 6 o'clock, p. m.; he then attended a concert gotten up by his lady-teachers; went to bed in good health, and rose in good health next morning, March 1st. He was just about to begin giving his lesson, at half-past 7 a. m., when he suddenly felt ill. The fit followed—and he breathed his last.

MAX MARETZKE has left the College of Music of Cincinnati in a huff and Geo. Ward Nichols, the president of the institution, is "catching it" on all sides. Well, we can't bay with the rest of the pack, at least not until we have more light on the subject. If the *prima donna* which the College of music has turned out since Marezke had charge of the operatic classes of the college are specimens of his work, the college can easily dispense with his services. Dorani in *Fidelio* is enough to damn any school.

HANS VON BULOW has been giving concerts recently in Vienna, one of the evenings being devoted to Brahms. On this occasion the indefatigable pianist played no less than sixteen long pieces one after the other with extraordinary spirit; and, being several times recalled after this feat, thus addressed his audience: "Ladies and gentlemen, if you continue to applaud I shall recommence the last fugue." In face of this threat we are told that the hall emptied as if by magic.

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L. E. LEVASSOR & Co., manufacturers of Levassor's Piano Dactylion, writing to the publishers in date of March 22d, say: "We are pleased with the REVIEW as an advertising medium, because we have seen direct and substantial results from it. The last number was very fine. We have received strong testimonials from Carlyle Petersilea, Dr. Louis Maas and W. H. Sherwood of Boston in addition to many prominent ones in New York. Petersilea uses a pair of dactylions make expressly for his own use, very heavy springs."

Musical People, says that Nichols bought all the Cincinnati papers in the interest of the "Opera Festival," but could not buy *Musical People*. Some of our exchanges seem to doubt the truth of the latter part of this statement. We are, however, in a position to indorse its truth. When Nichols called for the paper the entire edition of two hundred and fifty copies was gone, except the copy for the office file. Nichols offered as high as twenty cents for it, but Daniell would not part with it for less than fifty.

THE *Newsdealer's Bulletin and Price Current*, says of KUNKEL'S MUSICAL REVIEW: "The excellence of this paper must be acknowledged. This REVIEW is becoming very popular among musical classes; the publishers, with every number, are trying to make it excel all previous issues. Without praising the paper with wordy flattery, we think that the music printed with each part fully compensates the purchaser for the entire cost of subscription, let alone the reviews and criticisms."

BEETHOVEN'S Ninth Symphony was produced not long since at the *Concerts Populaires* of Paris, with a new French version of Schiller's ode, from the pen of M. Victor Wilder. In M. Wilder's rendering of the ode, it may be mentioned, the word *liberte* has been substituted for the *Freude* (joy) of the received German text, by which the original intention of both Schiller and Beethoven is said to have been carried out. It is said that *Freiheit* was what Schiller wrote, and that *Freude* was substituted by some censor who considered the other word as seditious.

THE demand for the Sohmer pianos has so largely increased, that Sohmer & Co., have been compelled to secure a second factory. Besides their factory and warerooms on Third Avenue and Fourteenth Street, they now occupy what was formerly the Needham organ factory on Twenty-third Street and Lexington Avenue, New York. The building is 78x100 feet, five stories high, provided with an eighty-horse power engine and the latest and best machinery. Sohmer & Co., manufacture fourteen different styles of pianos; surely enough to satisfy all tastes. Their instruments rank with the best.

MONTREAL has had the good fortune of hearing, once more, the great French-American pianiste, Mrs. Julie Rivé-King, says the *Canadian Spectator*. Of the classical selections performed during the two recitals that this lady gave here, we would be at a loss to say which was the best rendered, for all were very well. With a technique and delicacy surpassed or equaled by few, Mrs. King plays with a breadth and manly vigor that we find lacking in many. Her touch is very brilliant and musical, and her interpretation intelligent, characterized by careful phrasing, sympathetic expression and immense vitality and finish. The audience was large and select at both of Mrs. Rivé-King's recitals, and all seemed very enthusiastic on leaving the Hall.

ARTISTIC marriages are generally romantic, but the recent marriage of Mlle. Thuillier, of the Opera Comique, with M. Leloir, of the Comédie-Française, is peculiar enough to quote. The cause which brought it about is singular. A journal published, at the time of M. Nicot's marriage with Mlle. Bilbant-Vanchelet and M. Talazac's nuptials with Mlle. Fauvelle, an imaginative list of the actresses of the Opéra Comique and their *soi-disants fiancés*. In this way Mlle. Thuillier's name came to be coupled with that of M. Leloir. He (who did not even know the charming artiste) sent a note of correction to the journal in question and afterward paid a visit to Thuillier's family in order to explain that he had had nothing to do with false news published concerning their pretended marriage. The young people thus became acquainted, and from this casual meeting the subsequent marriage resulted.

SAYS the Newark, N. J., *Daily Register*:—"From St. Louis comes KUNKEL'S MUSICAL REVIEW, published by the Kunkel Brothers, who are well-known music publishers of that city. For typographical excellence it is unequaled by any musical magazine that we have seen, and the editorials and miscellaneous articles are fully in keeping with its beautiful appearance. It contains forty-five pages, and in addition to the choicest vocal and instrumental music, it devotes a long article in each number to the study of harmony: Musical contents—Vocal, "Those Evening Bells," Wolff; "My Love Annie," Selby. Instrumental—"The Spanish Students" (caprice), Goldbeck; "Spring Dawn" (polka caprice), Klein; "Étude de la Velocité, No. 1," Czerny; "May Gallop" (four hands), Sisson; and Warblings at Eve" (romanza), Brinley Richards.

HERR ZANDER, a German musical director, has made public some interesting observations on the relations between the condition of the human voice and that of the weather. He says that, apart from the inevitable changes in the intonation, purity and strength of the voice, resulting from physical variations, such as illness, nervous tension, and the like, he has noted other influences of a barometrical nature that seem to indicate approaching changes in the weather. In clear weather, about to change into that of a dismal rainy character, his voice became weak and showed a tendency to grow deeper. In wet weather, about to clear up, and become dry and bracing, the opposite was the case. The voice became bright, clear, and strong, and was disposed to strike too high a pitch. Herr Zander was director of a church choir and teacher of singing in a high school for many years, and had ample opportunity of verifying these conclusions.

SAYS the *Philadelphia Evening Bulletin*:—"The Grand Organ just erected by the Messrs. Jardine, of New York, at the Church of the Epiphany, in this city, was formally opened last evening in the presence of a large audience, which filled every part of the spacious church. Mr. Edward G. Jardine, who is an accomplished organist as well as builder, opened the evening with a performance which brought out all the characteristics of the instrument with fine effect.

The universal verdict upon this first great organ erected by the Jardines in this city was a most favorable one. Its general scale and its great thirty-two-foot open diapason pedal rank is at the head of the list in point of size, and in the quality of the tone and character of its whole mechanism, it is unsurpassed by the finest works of rival builders."

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Jones—You mean the Abdominal Breathing.

Smith—Well, I don't care what you call it, but don't you think these smart people are making fools of themselves?

Jones—Perhaps you think you can make something else out of them!

Smith—But that has nothing to do with my question; what do you think of the breathing question in regard to singing?

Jones—Well, I'll tell you, Smith, it reminds me of an old story told of Napoleon I.

Smith—What was that?

Jones—Why, Napoleon was once asked what it took to carry on a war successfully, and he replied, that it took three things—the first was money, the second was money and the third was money.

Smith—But what has that got to do with singing and breathing?

Jones—I am only drawing a parallel.

Smith—And how do you make it out?

Jones—Why it takes three things to make a good singer.

Smith—And pray what are they?

Jones—The first of all is a voice, the second is a voice, and the third and last, but not least, is a voice.

Smith—Well, you don't mean to say that these people make so much ado about this matter because they have no voice?

Jones—Well, if they had one, you would hear more singing and less cackling.

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? ? ? ? ?
PERTINENT AND IMPERTINENT.

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If so, how long will it stick?

Has Welles got that pocket book?

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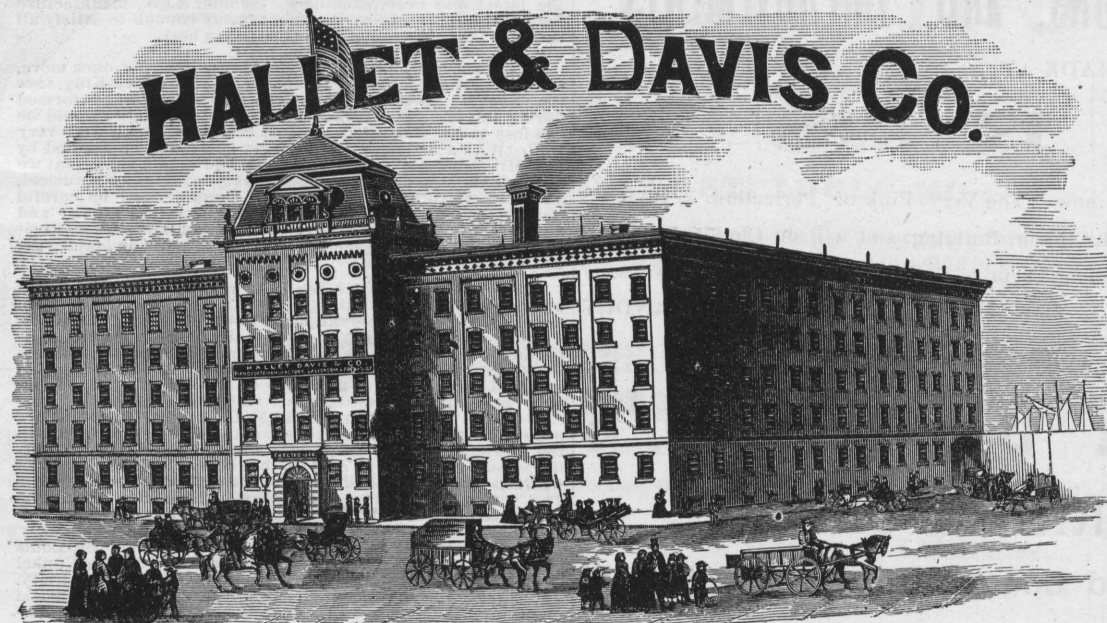
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